

Subscription Based Crowdfunding

A look into an alternative monetisation model for music creators in the present era.

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This master's thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are drawn.

PREFACE

“Musicians made music long before there ever was any record industry, and they will continue to make music after the industry as we know it has gone the way of the helium blimp. If an artist has a message, if someone is really moved by him or her, if something really unique happens when the artist performs, and if that performance touches people’s lives, it will have rewards for that artist.” (Kusek, Leonhard, & Lindsay, 2005)

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CHAPTER I: Introduction

1. Introduction

This introductory chapter will present the topic of the present study, the motivations behind this work and the purpose to develop it. The chapter will also present the research question, a definition of its main concepts and will end with the project's delimitations followed by its structure.

1.1 Topic and Motivations

As a musician myself, with my rock band and also as a guest electric guitar performer and composer, I have seen and experienced how challenging it can be to survive as a music performer in the current era given the disruptive changes the new technologies have brought. Since I have been in touch with the music industry (around seven years now) I have witnessed how although music is heavily consumed, it is challenging for musicians to earn a living out of exploiting it. I have taken part in different music projects of different music genres and the common denominator of all these experiences is quite the same, musicians struggle to build their projects up and it is never enough. At some point they cannot afford it anymore and have to turn their efforts to other directions (related or not related with music) in order to make a living. Thus, having this big concern about the music industry, an industry I perceived hopeless, I decided to enrol in the Music Management Master Programme, as a way to get to know the industry I belong to as artist.

While I was taking part in the Music Management Master Programme I then started to understand how interesting it could be to be a musician in this era. It was then more clear to me that times are changing and that whether many doors have been closing down, at

the same time many new opportunities are blooming in the music business. Thus, in the task of finding new paths to explore in the business I got to know Patreon, an Internet based platform for funding creative projects which follows mechanics of the crowdfunding platforms: asking the crowd for small fees in exchange for rewards. What called my attention about this platform in particular was the concept that it uses: a subscription-based model, designed to crowd-fund the work of anyone who creates content on a regular basis instead of funding one big project that requires lots of money (PatreonCommandCenter, 2013). In other words, an Internet platform that aims to work as a regular income source for regular content creators.

Thus, I decided to explore this platform to see how can an idea like this can eventually become an effective monetisation alternative for today's music creators.

1.2 Research Question

The research question that will guide the present study is:

Can the subscription-based crowdfunding services, in this case in particular the Patreon platform, represent a reasonable and sustainable alternative income stream for music creators in this era?

1.3 Definition of the Research Question's Main Concepts

The main concepts of the research question that was stated in the previous section are "Crowdfunding" and "Subscription". For the purpose of this study these two concepts are defined as follows:

Crowdfunding in the paper Crowdfunding: Tapping the Right Crowd is defined as "*... an open call, mostly through the Internet, for the provision of financial resources either in the form of donation or in exchange for the future product or some form of reward to*

support initiatives for specific purposes.” (Belleflamme, Lambert, & Schwienbacher, 2014)

On the other hand the term Subscription is, according to the Cambridge Dictionary “*an amount of money that you pay regularly to receive a product or service or to be a member of an organization...*” (Cambridge_Dictionaries_Online, 2015) Thus, taking these two definitions into account the “subscription based crowdfunding” concept in this study was understood as the one in which one pays an amount of money regularly in order to receive in exchange a product / service / access to an organisation while the provider of the product / service / access to the organisation gets provision of the money given by the subscriber.

1.4 Purpose

The purpose of the present investigation is to analyse some aspects of the “subscription based crowdfunding model” within the music creators projects; to study it and to start shedding some light about this monetisation tool and thus to contribute to the academic area related to the subscription based crowdfunding. To this date, I have not found published academic works about this specific topic.

1.5 Delimitations

This study is limited to the exploration of the dynamics of some of the Patreon funding campaigns of music creators based in the USA. The sample size explored in this study corresponds to the earning profiles and campaigns of different music creators and does not represent a significant part of all the music creators that use the Patreon platform.

This study does not explore the platform regarding concepts as age, gender and music genre neither in the case of the music creators nor in the case of the music supporters.

This study does not explore the funding campaigns differences or similarities between music creators based in different countries.

This study does not explore the correlation between the music creators income profile with their activities outside the platform.

Lastly, this study does not explore the evolution through the time of the funding campaigns. It is based on information taken on a specific day for each one of the analysed artists.

1.6 Structure of the study

This study is structured in five chapters. Following the introduction, chapter II presents the theoretical background and literature where a wrap up in the evolution of the music industry is presented. Then the mechanics of the Patreon platform are explained and finally there is a exploration in the different characteristics of the crowdfunding platform campaigns. Chapter III presents the method used for this study and the chosen methodology is described and justified. In this chapter the design of the project is explained. Chapter IV presents the result of the methods in relation with the project design. The discussions of the results are also presented in this very same chapter at the end of each topic. Finally chapter V answers the research question of this study and presents a summary of its results. It also makes recommendations about future research on the topic and proposes more potential questions for further research and concludes with a reflection on the findings and their potential implications.

CHAPTER II: Theoretical Background and Literature

As it was mentioned earlier, specific literature about the subscription based crowdfunding platforms, as far as I am concerned, is not available to this date. However, given that the Patreon's platform mechanism, in general terms, is an ongoing crowdfunding campaign, the theory consulted as background for this study is mainly literature related to crowdfunding. The first section is an introduction to the chapter and focus on the role of technology in the evolution of the different music dissemination formats. Then a description of the Patreon platform follows and the remaining chapter sections will cover the different aspects of crowdfunding.

2.1 Background - Technology and Music Dissemination

This Background section has two goals: the first is to show how the technology development has been intrinsically connected to the development of the music industry and the dissemination of music (Wikström, 2013). The second is to show how the novelty of the crowdfunding platforms can be seen as the return of an old form of music sponsorship (the patronage). The texts "The Future of Music" by David Kusek and Gerd Leonard and "The Music Industry: Music in the Cloud" by Patrik Wikström were used as the main sources when doing this recap.

Back in the days, musicians made a living either performing outside of churches, at the monasteries or at the royal courts (Wikström, 2013) under the patronage of the aristocracy which, as was the fashion of the moment, exposed their artists as precious jewels that under their patronage were able to prosper: *"Poets, artists, musicians, chroniclers, architects, instrument-makers and natural philosophers often have found employment as clients of aristocratic patrons, both because their skills might serve the pleasures of the court, and because their presence there "made a statement" in the competition among nobles for prestige."* (David, 2008). The system of patronage of the

creative activity by the aristocracy was deeply established in Western Europe in the Late Renaissance and represented a key feature of the socio-economic context (David, 2008). However, although musicians were able to make a living out of these trades, these activities were not very industrial in their character (Wikström, 2013). Once technology evolved and it was possible to print sheet music it became a second product that could be sold to the rising European urban middle classes.(Wikström, 2013) With this, musicians in the late nineteenth century and beginning of the twentieth were able to receive money from a new revenue income (besides from performing and composing) and on the other hand music fans had the chance to hear the music they wanted to listen to by playing it by themselves. (Wikström, 2013). Also in the late nineteenth / early twentieth century a big step was made: the Player Piano was introduced. With it, the industry aside from having for the first time a form of “reproduced music” that combined “the machine” and the performer in a free-standing music output (Kusek et al., 2005) had also a new source of income available.

Technology kept evolving and the industry structure was challenged by the introduction of a technology developed in the late nineteenth century primarily by Edison, Columbia and Victor: the shellac disc. These discs were initially thought as a mean of promotion for the gramophone, however, in the 1920's the focus turned away from the hardware towards the music content and the industry shifted its core from the sheet music to shellac discs (Wikström, 2013). In addition, Edison, Columbia and Victor decided that besides manufacturing, producing and distributing the discs they would also include the tasks of finding and developing new musical personalities, a fact that started to define the role of record companies (Wikström, 2013).

The radio, more than thirty years later, would mark the next big shift in the industry when in order to face competition to the rising new medium of the time, television, it started to program more music in order to get access to popular content at a low price or even for free. This helped to spread the music firms's music in the broadcast media and became the most important promotional tool for them because it was a very effective way to

expose their artists music and thus encourage the listeners to visit the record stores and buy their records (Wikström, 2013). This business model of the record labels of finding music talents and then record, produce, distribute, sell and promote their music prevailed for decades until the coming of the Internet-based music distribution technologies in the last years of the twentieth century (Wikström, 2013).

With the internet technology came also the peer-to-peer (P2P) networks. Networks that “... enabled massive numbers of files to be accessed simultaneously by literally millions of users at one time.” (Kusek et al., 2005) Thus, at the start of the twenty first century the convergence of the CD format (the dominant music format of the time) with the personal computers (small and powerful) and the Internet, in combination “...started to tear the very heart out of the control that the music industry had over its product.” (Kusek et al., 2005) The internet made it difficult to keep music as a good rival from which to create an artificial supply deficit, control the distribution and uphold the consumer price. With the advent of technologies such as high-speed Internet infrastructure, data compression, peer-to-peer networking, micro-payments, mobile communications among many others the interplay between audience, media and music was impacted and the existence of the traditional music business model was challenged (Wikström, 2013).

The unauthorized music files shared through the P2P networks did not remunerate the content creators (artists, composers, producers or right holders) (Wikström, 2013) and at the same time were massively adopted by the music fans. Thus, the dynamic that ruled the traditional industry, a dynamic of low connectivity among the music fans and high control on the product supply by the record industry started to shift towards a dynamic of high connectivity among the music fans community and less control by the record industry (Wikström, 2013). Under this dynamic the value of having access to a music track in the internet is close to zero given that as soon the track is online it is universally accessible to all the internet users (Wikström, 2013). This had an overall impact in the music firms that as a consequence experienced “... cost-cutting, industry-wide layoffs,

consolidation, shrinking budgets for development of new acts and significant cuts in artist rosters.” (Wikström, 2013)

With time not just files but also streams of free music were flowing through another service that came with the internet advent: the social networks. These networks allowed people who shared common interests of some kind to communicate, cooperate and socialise (Wikström, 2013). Therefore they became the platforms in which until now people mainly discover and spread the word on the music they love: “... *users of social network services automatically and in real time share information about the music they listen to,*” becoming a collective of taste-makers “... *at the expense of the top-down promotion from record labels and rights holders.*” (Wikström, 2013) With the arrival of the social media, artists could start performing a task that until the end of the twentieth century was achieved exclusively by the use of the mass media such as: newspapers, magazines, radio, television, etc., media which, just as today, only a few can access: “*The barriers that previously stopped everyone, except for a few resource-rich players, from distributing information to members of the network have almost completely disappeared*” (Wikström, 2013) Thus, the turmoil that in one hand the internet advent brought, which challenged the traditional music business model, on the other hand brought the artists the alternative of having the chance of skipping all the middle men that used to be part of the chain between the music creator and the music consumer in the traditional music business structure.

In this new dynamic, different ways of providing funds to music projects were enabled, both for taking advantage of the new features that were available and also responding to the need of new funding sources due to the shrinking budgets of the traditional funding firms and their reluctance to develop new acts.

For his part Patrick Wikström argues that although in the new music economy “... *it becomes increasingly difficult to charge a premium for discrete chunks of information.*” (Wikström, 2013) there are other things that can be charge such as to pay

for a premium access to a service which could help navigate through the abundant information (Wikström, 2013). Wikström adds that there are access-based music services and one of those is Spotify which by the end of 2012 “... reported it had 20 million users worldwide and that 5 million of these were subscribers paying the monthly fee.” (Wikström, 2013) thus reporting to have both healthy advertising and subscription venues (Wikström, 2013). The author also adds that it remains to be seen if the revenue models of such companies are viable or not, arguing that to the time of the writing none of them is profitable. He also stresses that it is a fact that “... it is difficult to escape the fact that these services are popular, attracting millions of users and apparently able to respond to consumers’ demand for a simple and legal music service.” (Wikström, 2013)

One of those alternative methods was the concept known as “crowd funding” (Wikström, 2013), a funding concept which consists in asking the crowd, the community that follows a determined artist, for monetary support for one or many of the artists’s projects. In these platforms artists’s supporters operate as patrons, just as in the old days of patronage with the difference that in the internet era the music creators instead of receiving monetary support from a monastery or a royal court, obtain it from several individuals (the crowd) who contribute with mainly small fees. Even more recently, a new variation of the crowdfunding model was developed: the “subscription based crowdfunding”. This model follows the same mechanics of asking the crowd for small fees in exchange for rewards as the “traditional” crowdfunding platforms do. However what differentiates this model from the others is that it is designed to fund the work of anyone who creates content on a regular basis instead of funding one big project that requires lots of money (PatreonCommandCenter, 2013). In other words, it is a system that aims to work as a regular income source for regular content creators. The next section elaborates on the description of this crowdfunding system.

On the whole what this wrap up explored is how technology development has been shaping the music business through time. It shows how the latest and disruptive technology of the times, the internet, after impacting core aspects of the traditional music

business has also allowed the creation of new dynamics in it, dynamics which respond to the new social and economic context the internet has brought to the present era.

2.2 Patreon

The present study is based on the data obtained from the subscription based crowdfunding platform called “Patreon”¹, based in San Francisco, California and founded on May 2013 by the musician and video artist Jack Conte and the developer Samuel Yam. Patreon is an internet platform that “... *allows fans to become patrons of their favourite artists and content creators.*” (PatreonCommandCenter, 2013) To the time of this study this platform operates as follows:

One can be registered on the platform as a Creator or as a Patron. When someone becomes a patron that person is agreeing on giving to his / her favourite artists a tip of an amount the patron decides every time the creator releases a piece of content whether it is a new song, new video or a recipe. (PatreonCommandCenter, 2013) Becoming a patron allows the supporter to view and post in the artist stream and in exchange for the support “... *artists offer additional patron packages which might include monthly google hangouts, music production tutorials, pre-sale concert tickets or anything they can offer as way to say thanks.*” (PatreonCommandCenter, 2013)

This platform is a way for creators to get paid for the things they are already creating but posting for free. The supporters pledge small fees per month or per “thing” the artist releases and gets paid every month or every time he / she releases something new (whether it is on YouTube, SoundCloud or anywhere). It is a way to pay their favourite creators for making the stuff they love. (Patreon, 2014g)

These are the mechanics on how payments works:

¹ www.patreon.com

The patron creates a profile in the platform and sets up a payment option, payments can be done either through an associated credit card, debit card or PayPal account. An example of how the system works is described as follows: If the patron pledges \$2 per video, and the creator releases 3 videos in February, the patron then gets charged a total of 6\$ that month. This means the creator gets paid regularly (every time he / she releases something new), and the supporter becomes a bonafide, real-life patron of the arts. (Patreon, 2014g) The patron can set a maximum payment amount per month “... *in case they are ever worried about paying too much on a month or going over the budget.*” (Conte, 2013)

The creator set ups a profile in which he / she explains to their fans (normally through a video and / or a text) the mechanics of the Patreon platform and why he / she decided to run a campaign there. The creator also sets a set of “Goals / Milestones” that according to the Patreon website are defined as: “*The best way to think about creating goals would be to ask yourself - if you have an additional \$X amount of money every month, how would you make your work better? Would you be able to focus more time? Hire additional help? Purchase new materials?*” (Patreon, 2014e)

Creators can also optionally set up rewards for each pledge amount option. For example patrons pledging \$1 or more have access to creators activity feed if pledging \$3 or more can download an mp3 of the song that was released, \$5 access to tutorial videos and so on. According to the Patreon website rewards are defined as “... *a special treat for your fans that decide to support you. A lot of creators release bonus content early, host google hangouts, or ask their patrons for ideas for their next creation. It's really up to you!*” (Patreon, 2014f)

Creators communicate with their patrons through the “Activity Feed”. There patrons can post in a Facebook like feed and thus interact with the creator and other patrons. Artists can use it to post updates of what they are working on, to start a conversation with his / her patrons or to send rewards. (Patreon, 2014h)

Patrons get charged the 1st of every month and can remove their payment information and delete their pledges at anytime. (Patreon, 2014b) Funds to creators are sent on the 5th of every month in the case they have selected to receive automatic payments or can be sent anytime by requesting the payout of the total balance. (Patreon, 2014i) The Patreon platform takes 5% of the creator's total pledge and there are additional credit card fees that range from 2-4%. (Patreon, 2014c)

The spirit of the campaign is that creators ask for collaboration while their content remains free on the internet. This is what the platform suggests to creators in their "How to Run a Great Patreon Campaign" Video: "... *let people know that you are doing a Patreon campaign, just be honest and be open and ask for support. Let people know that you're not charging for your content, it's stills free, you're just asking for help.*" (Conte, 2013)

To June 2014 the Patreon Platform had sent over \$2 million to creators since its launch. It took 11 months to reach the first \$1 million paid to creators by patrons and the second million was reached in 2 months. By then there were 26,000 creators using Patreon. (Patreon, 2014d) In October 2014 the company posted in their official blog that "... *over 125,000 people have become patrons of creators on Patreon, paying them over a million dollars every month.*" (Patreon, 2014a)

2.3 Crowdfunding

When consulting the most relevant papers to date related to crowdfunding in music, many major topics related to this funding method can be identified. The following sub sections will try to explore those topics one by one.

The terms for referring to the entrepreneurs and investors will vary in this section given that each author refers with different terms to them. Thus, entrepreneurs are also named

as founders, creators, donees and investors are also labeled as funders, supporters, crowdfunders and donors.

2.3.1 Definition

According to the paper “Crowdfunding: Tapping the right crowd” (Belleflamme et al., 2014), the crowdfunding concept is grounded on the notion of crowdsourcing which refers to the use of the crowd to get ideas, feedback and solutions to develop corporate activities (Belleflamme et al., 2014). Based on this concept, Belleflamme et al., (2014) give the following definition of Crowdfunding: “...an open call, mostly through the Internet, for the provision of financial resources either in the form of donation or in exchange for the future product or some form of reward to support initiatives for specific purposes.” (Belleflamme et al., 2014) They also explain that crowdfunding has the objective to collect very small amounts of money from every individual from the crowd (a large audience) instead of getting it from a small group of sophisticated investors (Belleflamme et al., 2014) and that the given investment can take the form of a loan, equity purchase, donation, or pre-ordering of the product (Belleflamme et al., 2014).

On the other hand, Ethan Mollick in the paper “The dynamics of crowdfunding: An exploratory study” (Mollick, 2014) makes clear that being an emergent field the definitions of crowdfunding are in constant evolution and that complete definitions are limiting, thus pointing out that the Belleflamme et al. definition potentially excludes dynamics such as the internet-based peer-to-peer lending and the fundraising drives initiated by fans of a music group, among other cases. (Mollick, 2014) Thus, the definition Mollick provides is: “Crowdfunding allows founders of for-profit, artistic, and cultural ventures to fund their efforts by drawing on relatively small contributions from a relatively large number of individuals using the internet, without standard financial intermediaries.” (Mollick, 2014)

Appealing that crowdfunding, although being an emergent field, is expanding both in the diversity of sectors to which it is applied and the overall value of transactions. The paper “The geography of crowdfunding” (Agrawal, Catalini, & Goldfarb, 2011) defines crowdfunding platforms as systems that “...enable users to make investments in various types of projects and ventures, often in small amounts, outside of a regulated exchange, using online social media platforms that facilitate direct interaction between investors as well as with the individual(s) raising funds.” (Agrawal et al., 2011)

For their part, Kuppuswamy et al., (2014) in the paper “Crowdfunding creative ideas: The dynamics of project backers in Kickstarter” (Kuppuswamy & Bayus, 2014) stress that crowdfunding is an activity with rich history that now is presented with a new label. The authors recall that musicians such as Mozart and Beethoven financed their craft with the money from interested patrons; that the American and French people funded with small donations the Statue of Liberty in New York and that the 2008 election campaign of Barak Obama was mostly raised by small donations on the Web (Kuppuswamy & Bayus, 2014).

On the other hand “Crowdfunding: Why people are motivated to post and fund projects on crowdfunding platforms” (Gerber, Hui, & Kuo, 2012) describes crowdfunding as the action of harnessing the crowd power to fund small ventures or projects that are improbable to be funded by traditional means (Gerber et al., 2012). They add that crowdfunding platforms provide a common environment for creators and funders to exchange resources to achieve ideas (Gerber et al., 2012). Gerber et al., (2012) also recall that before computer-mediated crowdfunding activities existed often engaged in personal crowdfunding activities (Gerber et al., 2012).

2.3.2 Forms of Crowdfunding

Belleflamme et al., (2014) make an analysis of three forms of crowdfunding they identify. This section will mostly based in their analysis.

The authors on their paper “Crowdfunding: Tapping the right crowd” (Belleflamme et al., 2014) argue there are two forms of crowdfunding that are prevalent in the present scene such as pre-ordering and profit sharing (Belleflamme et al., 2014). In the Pre-Ordering dynamic creators invite funders to pre-order the product hence being able to collect the required capital to start the production (Belleflamme et al., 2014). Consumers who get the product after its production (out in the market) pay a different price, thus pre-ordering allows the creator to price discriminate between the pre-ordering funder from the crowd and regular customers. This, according to the authors “... *constitutes a special form of behavior-based price discrimination, because consumers self-select into one group according to their personal preferences.*” (Belleflamme et al., 2014) They also assume that in this crowdfunding form, pre-ordering consumers have an increased perception of quality given that community benefits derive directly from the consumption experience. Such is the case for example when creators ask the crowd for suggestions about the product in development, therefore the authors argue that: “... *a consumer who values the product will also value the enhanced consumption experience that crowdfunding provides.*” (Belleflamme et al., 2014)

On the other hand the Profit sharing dynamic allows creators to ask individuals for funding in exchange for a share of future profits or equity securities. Under this dynamic funders may or may not decide to consume the product once it is produced “... *the crowd can support the firm without necessarily becoming a consumer.* (Belleflamme et al., 2014). In this scheme funders value the fact of being able to belong to a group of “special” or “privileged” individuals, the ones who contributed to the very existence of the product (Belleflamme et al., 2014). The authors predict that when creators need low fundings, pre-ordering forms are more likely and oppositely, when creators need high funding profit-sharing schemes are more likely (Belleflamme et al., 2014). They also add that they assume that in both forms of crowdfunding, funders enjoy some additional utility over regular consumers stressing that “...*crowdfunding is most often associated*

with community-based experiences that generate “community benefits” for participants.” (Belleflamme et al., 2014)

There is a third form of crowdfunding that is coined in the Belleflamme et al., (2014) document: Donations. In this scheme the crowd finances a project without sharing profits or equity with the firm (Belleflamme et al., 2014). According to the authors when donors have the expectation of becoming future consumers and part of a community with large benefits, a project that needs donation to carry on forward can find support in donations from future beneficiaries of the product / community (Belleflamme et al., 2014). With this argument they find contrasting intuitions about donations-based entrepreneurship giving that *“According to the literature, donations arise because individuals are assumed to be altruistic. In our case, crowdfunders donate because they expect to be consumers or enjoy sufficient community benefits.”* (Belleflamme et al., 2014) They also add that in cases when the capital needed is small enough, the entrepreneur can ask the crowd for funding without the need to distribute profits in return. They argue that in such case s benefits from the community and / or utility from consumption are enough motivations for individuals to join a crowdfunding campaign (Belleflamme et al., 2014).

For their part, Agrawal et al., (2011) in the paper “The geography of crowdfunding” (Agrawal et al., 2011) add that in the Donations scheme even if donors are not interested in a monetary return on investment, they are interested in some other type of return. Reason why they carefully select amongst the potential projects to invest *“... even philanthropically motivated individuals must allocate scarce resources.”* (Agrawal et al., 2011) And even more, the paper mentions how philanthropic initiatives can be strict and ask for short-term, measurable results accorded up-front with funders and keeping a strict accounting for what they do and what they do not (Agrawal et al., 2011), evidencing that at the business end of the new philanthropy, business techniques of venture capital are applied (Agrawal et al., 2011). In other words: *“Donees are analogised to start-up firms, donors partner with them, establishing specific and*

measurable benchmarks, and continuing their investments only if periodic goals are met”
(Agrawal et al., 2011)

2.3.3 Crowdfunding Platforms

According to Kuppuswamy, V., & Bayus, B. L. (2014) crowdfunding platforms, in general, differ in terms of whether the primary motivation of the contributor for participating in campaign is the expectation of financial return (Kuppuswamy & Bayus, 2014). Communities like SellaBand and Wefunder offer investors an interest in the venture in equity form or a profit sharing agreement (Kuppuswamy & Bayus, 2014). Platforms like Prosper and Zopa involve peer-to-peer lending in which the original amount of money is expected to be repaid along with some fixed interests (Kuppuswamy & Bayus, 2014). In other kind of communities such as JustGiving and Spot.us funders voluntarily donate money with no expectations for any tangible reward and are based on altruistic motivations (Kuppuswamy & Bayus, 2014). In contrast communities such as Kickstarter and IndieGoGo use non financial rewards for the campaigns contributors, *“These rewards often take the form of tokens of appreciation (thank-you message, artist’s autograph, mentioning the crowdfunder’s name in the credits, tee-shirt) or the pre-purchasing of products or services...”* (Kuppuswamy & Bayus, 2014)

For their part, Gerber et al., (2012) notes that Kickstarter uses an “All or Nothing” funding model in which if the campaign does not reach its funding goal the funds are returned to the funders and the creator receives no money (Gerber et al., 2012). In contrast RocketHub uses an “All & More” funding model in which creators can keep the money raised in the campaign even though they have not achieved their funding goals (Gerber et al., 2012). In case of reaching or exceeding the funding goals this platform waives the submissions fees (4%) to the project for the first five projects launched (Gerber et al., 2012). IndieGoGo uses also the “keep-what-you-raise” funding model, although a higher fee is charged when creators don’t achieve their funding goals. All the

platforms require the successful campaigns to pay the payment process fee (around 3-5%) charged by Amazon Payments or Paypal (Gerber et al., 2012).

2.3.5 Advantages of Crowdfunding vs. Traditional Funding

Regarding this aspect Belleflamme et al., (2014) argue that the price discrimination feature present in some crowdfunding campaigns result in an expansion of the market (Belleflamme et al., 2014). Therefore, this feature could help certain types of entrepreneurs to achieve “... *strategic advantages for their subsequent development by attaining higher growth trajectory early.*” (Belleflamme et al., 2014)

On the other hand Kuppuswamy et al., (2014) argue that given that new ventures can find it difficult to attract investors from the traditional sources, many entrepreneurs opt for founding their projects on the crowdfunding campaigns (Kuppuswamy & Bayus, 2014).

For their part Gerber et al., (2012) stress that crowdfunding platforms offer a crucial source of feedback that apart from helping everyday people to learn about the novelty and usefulness of their ideas it also provides a platform for implementation (Gerber et al., 2012). To this feature Belleflamme et al., (2014) add that these “extra benefits” are vital in shaping the entrepreneurial choice of the crowdfunding mechanisms as a funding method (Belleflamme et al., 2014).

2.3.6 The role of the founders own community in Crowdfunding

According to Belleflamme et al., (2014) it is critical to build a community that supports the creator in the crowdfunding campaign in order to be more profitable in such funding mechanism than in traditional funding (Belleflamme et al., 2014). They add that regardless the crowdfunding form chosen, creators form ties with the crowd for the strategic purpose of raising money. Therefore these ties are critical for the achievement of bigger outcomes than in traditional funding methods (Belleflamme et al., 2014). The community has a strong influence in the strategic decision-making process in the early stage of project development. Hence it is important to integrate the Internet social

networks into the managerial process as a way to interact with the crowd (Belleflamme et al., 2014). For his part Mollick, E. (2014). remarks that the social network size of founders plays a role in the feasibility of projects success given is that network the initial source of significant funding for many projects (Mollick, 2014). He also adds that creators social networks apart from connecting with potential funders and can also work as a endorsement of project quality (Mollick, 2014).

Agrawal et al., (2011) coin the term “Family and Friends” in their study arguing that friends and family play an important role in generating early investment (both online and offline) for entrepreneurial ventures (Agrawal et al., 2011). They speculate arguing that this early investment can work as a signal of entrepreneurial commitment that later investors can interpret as a positive signal and thus founders increase the likelihood of further funding (Agrawal et al., 2011). The authors define “Friends and Family” in their study by identifying three characteristics: *“The F&F investor invested in the focal entrepreneur before investing in any other (i.e. the investor is likely to have joined the system for the focal entrepreneur)”* ... *“The F&F investor’s investment in the focal entrepreneur is their largest investment”* and *“The investor invests in no more than three other entrepreneurs (i.e. the focal entrepreneur remains a key reason for being on the site)”* (Agrawal et al., 2011) In addition, Kuppuswamy, V., & Bayus, B. L. (2014) suggest that the role of family, friends and followers is more important in reward-based crowdfunding than in equity, lending or donation based crowdfunding (Kuppuswamy & Bayus, 2014). They also add that social influence effects are positive in equity, reward-based and lending-based crowdfunding and negative in donation based settings (Kuppuswamy & Bayus, 2014). They also argue, based on evidence of their study on Kickstarter (one of the most popular reward based crowdfunding platforms) that *“... project creators attract most of their funding by mobilising their own social network of friends (who are directly known by the project creator) and followers (who indirectly know the project creator from social media connections).”* (Kuppuswamy & Bayus, 2014) which indicates that the majority of funding is not coming from the serial backers

of the crowdfunding platform but from the creators own community through the crowdfunding platform (Kuppuswamy & Bayus, 2014).

2.3.7 Quality in Crowdfunding

In his study Mollick, E. (2014) suggests that although personal networks are important as a quality signal, the underlying quality of the project is also associated with the success of a crowdfunding campaign (Mollick, 2014). Since crowdfunding is built on the social concept, high quality projects attract backers whom at the same time can replicate the message and attract other potential backers or media, thus increasing the development of the campaign (Mollick, 2014). In the study the author identifies project quality signals that predict its success and also stresses that in the virtual setting, preparedness, legitimacy and signal quality are much less defined than in the traditional new venture settings. To measure quality signals, Mollick, E. (2014) focused on the campaigns' role of preparedness measuring to which degree "*... founders took the time and effort to ensure that project pitches conformed to standards for successful pitches.*" (Mollick, 2014) Standards that the same crowdfunding platform (Kickstarter in this case) recommends and supplies. Having done this, the author argues that crowdfunders have a big response to the quality signals of a project which "*... suggests that financial backing is linked, at least in part, on a rational assessment of the chance of a project succeeding.*" (Mollick, 2014) The study also adds that even where crowdfunding is driven by altruism, quality projects are the ones which get more attraction, suggesting that the crowdfunding dynamics may be stable across some contexts (Mollick, 2014).

On the other hand, Agrawal et al., (2013) argue that information from the crowd reflected in accumulated capital can be an informative signal of quality although it can be noisy as well (Agrawal, Catalini, & Goldfarb, 2013). In their study the authors also argue that in the funding context the crowd is subject to behaviour (using the decisions of others as an informative signal for making their own decisions) given the heavy reliance of funders on accumulated capital as a signal of the project's quality (Agrawal et al., 2013). However

the study stresses that herding behaviour “... *can be efficient under certain conditions but lead to suboptimal outcomes in others.*” (Agrawal et al., 2013) Thus, preliminary evidence suggests that in donation-based and online lending setting accumulated capital can be a credible quality signal (Agrawal et al., 2013).

For their part Kuppuswamy et al., (2014) find no evidence that Kickstarter funders use the decisions of other contributors to infer project quality: “... *the perceived value of a reward-based project is based more on whether a potential backer believes the project creator and their proposed endeavor is compelling.*” (Kuppuswamy & Bayus, 2014) They find positive herding based on how much of the project goal has already been pledged by others in order to know which project close to its goal is more likely to succeed and thus, the backer expects that their funding will have a bigger impact if they support this same project (Kuppuswamy & Bayus, 2014).

On the other hand Agrawal et al., (2013) also stress that at one side funding decisions by family and friends could transmit reliable information on the project given the knowledge these people have about the creator but on the other side “... *the variation across creators in funding raised from family and friends may also reflect the wealth of creators’ social networks rather than the underlying quality of their projects or companies.*” (Agrawal et al., 2013)

2.3.8 Facts Associated with Success

Mollick, E. (2014) argues in his study that in general terms crowdfunding projects succeed by narrow margins and fail by large ones (Mollick, 2014). His study also reports that as the goal size and the time span of the campaign increases success is negatively associated. On the other hand, success is associated with being featured by the platform, having a project that signals a high quality level and the fact of having a large online social network (Mollick, 2014).

Belleflamme et al., (2014) stress that in order to ensure a feasible crowdfunding campaign the creators must provide a likely environment in which funders can enjoy enough community benefits for their participation and thus “ ... *The form and extent of community benefits will determine the type of crowdfunding mechanism the entrepreneur should use.*” (Belleflamme et al., 2014)

Kuppuswamy et al., (2014) report that projects that tend to communicate more with their backers and community are associated to success (Kuppuswamy & Bayus, 2014). The study also argues that according to the recommendation of industry pundits creators of any crowdfunding project looking to reach their campaign goals need to develop and execute an effective communicative campaign. Such campaign should include the media, bloggers, and potential contributors. Experts also recommend to communicate by making use of the product updates in order to generate visibility and excitement about the campaign (Kuppuswamy & Bayus, 2014). Although Kuppuswamy et al., (2014) report that their analysis of projects updates is basic, they find that even though project creators have the tendency to post updates in the first and last week of the funding campaign project support is positively related to updates at any point of the campaign (Kuppuswamy & Bayus, 2014). On the other hand, the study reports that “... *setting appropriate funding goals is paramount to having a successful project.*” (Kuppuswamy & Bayus, 2014) given that potential backers make their pledging decision based on how much of the project goal others have already funded (Kuppuswamy & Bayus, 2014). To what they add that creators have to avoid the temptation of setting low goals and hoping for the campaign to exceed them. This strategy is not recommended given that backers are less likely to fund a project once it has reached its goal and therefore the project may end up with insufficient funds (Kuppuswamy & Bayus, 2014). Path tendency finding dynamics in past investment that may increase the propensity to invest are also found by Agrawal et al., (2011). In their paper “The geography of crowdfunding” (Agrawal et al., 2011) analysing the crowdfunding platform SellaBand they find evidence which suggests

that high levels of cumulative investment may cause an increase in the rate at which new investment arrives (Agrawal et al., 2011).

On the other hand, continuing with the study of Kuppuswamy et al., (2014) their document reports that almost all the projects that achieve at least fifty percent of their goal are eventually funded, and that the Kickstarter platform reports an overall success rate of almost 45% (Kuppuswamy & Bayus, 2014). In addition, they report that in communities with anonymous members or with weak group identification, like in the crowdfunding platforms case, individuals engage in pursuing a shared group goal if they believe it is worthwhile (Kuppuswamy & Bayus, 2014). In this case the contributions of others can positively influence the assessment of goal value given that “... *backers want the project to succeed and thus projects closer to their target goal are more likely to reach their funding objective.*” (Kuppuswamy & Bayus, 2014) The study coins the term of an effect that appears as a consequence of this behaviour, the Kickstarter effect, which suggests an acceleration in the funding activity as projects near they goal (Kuppuswamy & Bayus, 2014). They report that such an increase in effort and motivation once a goal is reached has been documented in humans and other animals (Kuppuswamy & Bayus, 2014). This behaviour correspond to the “goal-gradient” hypothesis in which the motivation to reach a goal increases monotonically with the proximity to the desire end state, reason why in the crowdfunding dynamic there is a perceived impact of later stage decisions that tends to increase over the course of the goal achievement (Kuppuswamy & Bayus, 2014). This perceived impact is an important explanation for prosocial acts such as crowdfunding “*Even in situations when there are no financial rewards, backers still perceive that later stage funding decisions close to the goal have more impact and thus they are even more likely to make a donation when the target is in sight.*” (Kuppuswamy & Bayus, 2014)

2.3.9 The role of geography and distance

Agrawal et al., (2011) in the paper “The geography of crowdfunding” (Agrawal et al., 2011) argue that one of the most impacting characteristics of crowdfunding is the broad geographic dispersion of funders for early stage, small projects. They stress that such feature contrasts with the existing theories which state that funders and founders need to be co-located due to distance-sensitive costs (Agrawal et al., 2011). Their study evidence that the average distance between funders and creators is 3,000 miles approximately, thus suggesting a reduced role for spatial proximity (Agrawal et al., 2011). However, *“Although the online platform seems to eliminate most distance-related economic frictions such as monitoring progress, providing input, and gathering information, it does not eliminate social-related frictions.”* (Agrawal et al., 2011) Agrawal et al., (2011) argue that according to their study the crowdfunding platforms provide environments purposely designed for early stage creators who can present their projects along with a plan that specifies what the funds are going to be spent on and then pitch their projects to a community of online investors overcoming the offline barriers of market transactions *“... the platform can help reduce market frictions associated with geographic distance.”* (Agrawal et al., 2011) This study reports that the timing of distant investments (located 50 km or more further away from the creator) is very responsive to the funding decisions of others, being conversely for local investors (located within a 50 km radius with respect to the creator) (Agrawal et al., 2011). The authors suggest that distant investors disproportionately rely on the information revealed by the local investors. Local investors are mainly friends and family and play a key role in making the early investments that generate the information on which others base their funding decision on (Agrawal et al., 2011). Local and distant investors present a clear display of distinct patterns in which distant funders propensity to fund increases as the creator accumulates capital, whereas local funders propensity does not (Agrawal et al., 2011).

For his part, Mollick, E. (2014) reports that geography is related to the type of projects proposed and also to the ones successful furnished (Mollick, 2014) He also argues that

the nature of the population in which founders operate is related to the success of the project (Mollick, 2014). Thus, referring to the study done by Agrawal et al., (2011) notes that “... *the project mix of founders echoes the cultural products of the cities in which they are based.*” (Mollick, 2014) and indicates how for example Nashville has an outsized quantity of projects according to its population, most of them music based while in Los Angeles the film projects predominate and in San Francisco games, technology and product design projects (Mollick, 2014). The study done by Mollick, E. (2014) also reports, after contrasting against the size of the city, the network of the founder, and the number of other Kickstarter founders in that city that a proportionally bigger creative population can be associated with bigger chances of funders success (Mollick, 2014), to what he adds “*These effects require future study, but they suggest that geography may play an important role in the success of crowdfunding efforts.*” (Mollick, 2014)

Agrawal et al., (2013) in their study, report that despite the decoupling of funding and location, crowdfunding funds disproportionately flow to the same regions as the traditional financing sources “... *perhaps due to the location of human capital, complementary assets, and access to capital for follow-on financing.*” (Agrawal et al., 2013) On the other hand they also argue that given the options decoupling between funding and location offer crowdfunding can be an important funding mechanism in regions where there is disproportionately less access to financial capital relative to their stock of human capital (Agrawal et al., 2013), to what they add : “*Crowdfunding therefore might also facilitate the funding of projects that transcend the specialisation of a region and are more difficult to fund otherwise. Given the skewed distribution of outcomes associated with innovation, these “exceptions” may be economically important in the long run.*” (Agrawal et al., 2013)

The authors also stress that even if significant variations in the geographic distribution of capital between traditional funding and crowdfunding can be observed, it can be less salient for equity crowdfunding settings that for non-equity settings given the follow-on of financing risk (Agrawal et al., 2013).

2.3.10 Incentives for creators

Agrawal et al., (2013) report that given that crowdfunding platforms allow creators to bundle the sale of equity with another set of rewards, creators may then be able to lower their capital cost by “selling” goods that are difficult otherwise to trade in traditional markets for early-stage capital (Agrawal et al., 2013).

For their part, Gerber et al., (2012) suggest, according to their study, that creators are motivated to participate in crowdfunding because apart from being able to raise funds, it also expands the awareness of the project through social media, and that each monetary gift confirms that the project is spreading in the social media. (Gerber et al., 2012). They also report that creators value the fact that the platforms provide a way to collect payments online and also the feature of accepting small payments from a large number of people (Gerber et al., 2012). They report that creators in the crowdfunding platforms are able to fund their projects in a democratic way and also in a way that is true with their values which the authors argue to be consistent with based motivation in which people are motivated to give in ways and also to join online communities that are consistent with their identity (Gerber et al., 2012). Another aspect the Gerber, E. M., Hui, J. S., & Kuo, P.-Y. (2012) study suggests is that the online validation of a project increases the creators own perception of ability and thus pushes people to expand their capabilities, and it builds their self-esteem (Gerber et al., 2012). They also report that creators are also motivated by through the crowdfunding campaigns to engage in a direct connection with their community of funders and thus be able to build a long term interaction that could extend beyond the moment of the transaction (Gerber et al., 2012). The authors contrast these relationships with the short term relationships that happen at many others online financial transactions stressing that in these cases crowdfunding services apart from being financial platforms are also online discussion communities (Gerber et al., 2012). Another motivation that is described in this study is the interest of creators to replicate the success

of other projects: *“Seeing other creators succeed in launching a project online provides social proof for anyone who wants to get started and become a creator on crowdfunding platforms.”* (Gerber et al., 2012) It gives confidence to potential creators and allows them to engage in new tasks they have not experienced yet (Gerber et al., 2012).

2.3.11 Incentives for funders

Agrawal et al., (2013) argue that given the opportunity equity crowdfunding platforms give to “ordinary” investors to get in early-stage venture projects, “ordinary” funders feel motivated to get in on the ground floor of the next big idea (Agrawal et al., 2013). The study also reports that funders are motivated to engage in crowdfunding campaigns to gain early access to new products and to obtain preferential access to a project creator they value and derive consumption value from the feeling of being part of the entrepreneurial initiative and also being part of the select group of early adopters (Agrawal et al., 2013). Agrawal, A. K., Catalini, C., & Goldfarb, A. (2013) also report that philanthropy plays a big role in crowdfunding. They report: *“Some funders support projects, including for-profit projects, without receiving a tangible reward and also do not participate in the associated online community.”* (Agrawal et al., 2013) On the other hand, the authors report that given that most early-stage funders are often family and friends, crowdfunding platforms can encourage the close social circle of the creator to use those platforms as a tool to formalise their support to a project (a support that otherwise would be informal) thus improving the financial contracts between creators and their family and friends (Agrawal et al., 2013).

For their part Gerber et al., (2012) argue that motivations for giving can include sympathy and empathy, guilt, happiness and identity and can be related also to the framing of the funding request (Gerber et al., 2012) to what they suggest that : *“... motivations for giving are related to interpersonal connections between the giver and the requester and communication styles.”* (Gerber et al., 2012) Their study also report that funders engage in crowdfunding campaigns in order to contribute to trusting and creative

communities, to support creators and causes by confirming values, such as funding a project so the creator can maintain the creative control of it or support a project of “seek design to create social impact” to which the funder wants to be associated with (Gerber et al., 2012). Evidence the authors argue “... *suggests that funders are motivated to connect and support others in their social network by helping them meet their goals.*” (Gerber et al., 2012) This study also reports that while creators seek funds supporters seek rewards, normally in the form of tangible products or services related to the funded project. Therefore the study also reports that funders get disappointed when funds are not used to produce rewards directly related to the project (Gerber et al., 2012). This study suggests also that the democratic process of fundraising has to be coined as a motivating factor arguing that “*The words which funders use to describe the transactions (“giving,” “getting,” and “buying”) suggest they that crowdfunding is motivated by both consumer as well as philanthropic behaviour.*” (Gerber et al., 2012)

2.3.12 Disincentives for Creators

Agrawal et al., (2013) in their study report that crowdfunding also present challenges, such as creators having to disclose their innovations in public prior to selling them or to provide the service they are aiming for. This disincentive, according to the study, is very challenging for those creators who are most worried about imitation, especially during the period between raising the capital and launching their product. There is risk to give too much information to competitors and it could also have negative impact regarding intellectual property protection and on the negotiation with potential suppliers (Agrawal et al., 2013). Another challenge reported in this study is that when raising capital from “the crowd” the creators can not benefit from the additional value that angel investors and VC’s often bring to companies (industry knowledge, relationships, status) (Agrawal et al., 2013). In addition, because in the crowdfunding setting there are more people involved in the project (many funders pledging mainly small amounts of money) more people have to be managed, a situation that can cause extra costs especially if funders demand high levels of attention (Agrawal et al., 2013). Lastly, the authors add that given

that there is no control of who can give funds to projects, people with differing vision and strong personalities can join the community and affect its dialogue (Agrawal et al., 2013).

2.3.13 Disincentives for Funders

Agrawal et al., (2013) argue in their study that although given that projects in the crowdfunding platforms have been able to raise funds and then failed to deliver the promised milestones, crowdfunding platforms have been recalibrating the disclosure requirements for creators. However, because of the little experience they could have dealing with logistics and suppliers, projects that eventually exceed the planned demand can experience big delays (Agrawal et al., 2013). Their study reports that *“In a study of the design and technology categories on Kickstarter, out of 247 successful projects that promised to deliver goods, more than 50% were delayed, and the average delay was more than two months...”* (Agrawal et al., 2013)

Another challenge reported by Agrawal et al., (2013) is that since it is relatively easy on the internet to create fraudulent pages that could look as authentic crowdfunding campaigns, inexperienced investors can be object of fraud (Agrawal et al., 2013). The authors adds *“Moreover, relative to platforms such as eBay and Airbnb, where sellers have an incentive to build a reputation to signal against fraud, the lack of repeated interaction over a short period of time increases the potential for fraud.”* (Agrawal et al., 2013) This study also reports that given there are many sources of potential failure early-stage projects have a significant chance of failure and given that funders may not have enough information about the risks of the project (information asymmetry) they can make wrong investing decisions (Agrawal et al., 2013).

2.3.14 External Impact of a campaign

Mollick, E. (2014) argues that press attention can potentially follow crowdfunding campaigns and thus creators can benefit from a potential set of resources that go beyond capital (Mollick, 2014). This study also adds that a successful campaign can demonstrate

the demand for the proposed product which can lead to more traditional sources. On the other hand the lack of demand of the same can lead the project to fail (Mollick, 2014).

CHAPTER III: METHODOLOGICAL APPROACH

This section presents the methods of data collection for the present study. The actual collected data will be presented in chapter IV.

In order to get information to analyse if the *subscription-based crowdfunding service “Patreon” can represent a reasonable and sustainable alternative income stream for music creators in this era*, it was selected to collect quantitative data. Therefore a sample of 12 music creators that have crowdfunding campaigns in the Patreon platform were chosen and the information on their campaign performance was analysed and correlated against the amount of followers / subscribers in their Facebook, Twitter and YouTube official accounts. Thus, in order to obtain the data for the present study the “Non-participant Structured Observation” method of data collection was used.

This chapters will first present how the selected research method was applied to the study, and will next explain in detail the design of the research.

For practical reasons, from this point on the term “creators” will be used to refer to “music creators”, given that this term is going to be frequently used in the data collection descriptions. Up to this point it is clear that the work is focused just on the music creators of the Patreon platform.

3.1 Non-participant Structured Observation

The Patreon platform offers considerable information about the creators’ campaigns directly in their own profile. Given that the purpose of the present study is to analyse if this specific platform can represent an alternative and sustainable monetisation source, it has been considered that measuring and analysing some of the data that is “naturally” available, was a good first step for starting to understand the monetisation dynamics of this crowdfunding platform.

For the data collection purpose, although the platform provides much of the data without the need to be registered in it, the majority of creators included in this study had just part of their information campaign available for the non patrons (non registered / registered but not being patrons of their campaigns). Therefore, in order to have access to their information I became patron of 11 of the 12 music creators that the present study collected information from. In other words, just one of the sample creators had his / her profile available for everyone, hence for that specific creator there was no need to become a patron of his / her campaign in order to access his / her information.

Understanding that: *“In non-participant observation, the researcher stands back from the situation and observes at a distance (either in situ or using video material).”* (Brewerton & Millward, 2001), once I had complete access to the music creators campaigns I stood back and observed different parameters from the distance. There was no interaction from myself in the platform apart from becoming one more patron of the creators campaigns and giving \$1 USD per month to each one of them. In other words, I did not interact with the creator neither with other patrons.

On the other hand, taking into account that *“Structured observations are used when we want to standardise information and do a numerical summary of how many people are doing certain things.”* (Taylor-Powell & Steele, 1996) I defined a standard set of variables to collect from each one of the creators. These variables were based on the campaign data that was available in the creators’ profiles. Data was also collected from some external websites linked to the creators’ campaigns.

On the overall with the “non-participant structured observation” I was able to look at the big picture and start digging deeper in a methodical way until having comparable profiles of multiple creators and thus starting to analyse and correlate their campaigns.

3.1.1 Other research methods

Taking into consideration that once “... you have decided on a topic, refined it and specified objectives, you will be in a position to consider how to collect the evidence you require. The initial question is not ‘Which methodology?’ but ‘What do I need to know and why?’ (Bell, 2006) and given the fact that the information available in Patreon was rich and standardised for all the creators, I considered for the primary purpose of the present study, that other methods of data collection were not as effective as the one chosen and explained in the previous section. However this sub section will reflect on the others methods and expose why they were not chosen.

“Analysis of Documentary Evidence” in this case was not a liable option given that as it has been mentioned before, no past studies as far as I am concerned have been done about this same topic. Therefore there is no previous documentary evidence to analyse.

Interviews could had been a good alternative as a complement to the non-participatory structured observation as a ‘sanity check’ by referring back to original members of the sample and ensuring that interpretations made from the data are representative and accurate (Brewerton & Millward, 2001). However given the challenge of being able to coordinate the long distance interviews to the whole or part of the sample, and the limited time that was available for the present study it was opted not to be done. Though it is strongly recommended to do it in future research on this topic.

On the other hand, understanding that “*the focus group method is used as a forum in which to explore people’s opinions, attitudes, beliefs, values, discourses and understandings of things, as valid in their own right.*” was not considered an option for the present study. However, it could be used in further research, for example, to analyse the perception of music fans or musicians in general about the Patreon platform or for similar approaches.

I did not opt for the use of surveys or questionnaires, although understanding that various types of information can be obtained by using this technique. Since information like the creators' demographics, their releasing schedule, and the access to their communities was available and reachable on internet platforms such as Patreon, Facebook, Twitter and YouTube, for the purpose of this study the need of using questionnaires or surveys was not considered necessary.

Lastly, given the size of the sample that was intended to be studied in the present work, using the daily method which “... *provides a first-hand account of a situation to which a researcher may not have direct access.*” (Brewerton & Millward, 2001) did not seem a practical and necessary method for the present study. However, for example in the case of wanting to explore in detail how a creator or a small group of creators manage their Patreon campaigns, this kind of approach can give highly valuable information.

3.2 Project Design

This section will explain in detail the different aspects taken into consideration when designing the project.

3.2.1 Benchmark

In order to have a benchmark for the money earned by the creators in the Patreon platform, it was decided to limit the sample to creators based just in the United States of America. Then, classify them into four earning profiles according to the monthly amount of money they earned in their last quarter of activity.

The benchmark that was used to compare the money earned by the creators was the average minimum wage per month in the USA. This information was consulted in the official website of the United States Department of Labor from the section “Wage and

Hour Division (WHD) - Minimum Wage Laws in the States - January 1, 2015”². The information provided by the Department of Labor was given by states, there was no average for the whole country, therefore the country average was calculated by adding the minimum wage of each state and then dividing the total by the number of states involved in the operation (Appendix A).

Once the Basic Minimum Rate Per Hour (MRPH) average for the whole country was obtained, it was proceeded to calculate the average amount of working hours per week. That number was also consulted from the Department of Labor Website and provided state by state, in this case directly displayed in hours per week. Thus, the calculation consisted in adding all the working hours per week per state and dividing the total by the number of states involved in the operation (Appendix A).

Having the average of both the Basic Minimum Rate per Hour and the Number of Working Hours per Week, the Weekly Minimum Wage was then calculated. Lastly, having the Weekly Minimum Wage amount and multiplying it by four, the Monthly Minimum Wage average used as reference in this study was calculated.

3.2.2 Creators selection

Once the Monthly Minimum Wage (MMW) average for the country was calculated, four creators earning profiles were defined:

Table 1: Earning Profiles

Creators who earned less than the MMW (< MMW)
Creators who earned an amount close or around the MMW (\approx MMW)
Creators who earned more than the MMW (> MMW)
Creators who earned fairly more than the MMW (\gg MMW)

² <http://www.dol.gov/whd/minwage/america.htm>

Then, with the earning profiles defined I proceeded to find three creators that fitted each profile. It was decided to use three in order to have different / contrasting scenarios on each one of the profiles.

3.2.3 Choice of Variables

Each creator in his / her Patron “Home Page” has displayed all the information related to their campaigns (Appendix B). That information is the one that was used as basis to analyse the earning profile of each one of the creators. Such information was:

Table 2: Variables on the Sample

Name of the creator
Country / City of residence
Amount of money earned per piece of released content
Number of patrons
Average pledge per patron per release
Rewards the creator offers to their patrons
Amount of patrons receiving each reward
Milestones the creator has already reached and the ones to reach

In addition, under the “Creations” tab, creators have all the content they have released (Appendix B). Some have just what they have released through their Patreon campaigns and some others have also previous material to their Patreon campaigns. In order to be able to identify the releases done through their campaigns labeled as “Patron Supported” that go along the material creators release as monetised content (content from which their patrons are charged). Thus, from the “Creations” tab the information about the material

released in the last quarter by the creator was collected. When consulted individually, each post of released material had a little description telling the amount of money the creator earned for that specific release. That was the information I used as basis to calculate the quarterly amount of money creators earned. Unfortunately at the time of this writing that feature was disabled. I e-mailed the platform and asked if they had removed it and why. This is the reply I received back: *“Yes, we did take that number off. Some creators felt that it didn't rub the right way, as it was not the correct number (it didn't take monthly maxes into account).”* (Appendix B)

With the information of how many releases creators did in the last quarter it was then possible to calculate an average of how much each artist earned per month, first by calculating the quarterly amount and then dividing that amount by three.

In the case of creators being a band the monthly amount earned was divided by the number of band members in order to see the amount earned by each one of the band members.

To calculate the average pledge per patron per artist, the money amount used as basis was the one the creator was earning per video at the time of the data collection. It was not what the creators earned in the quarter or with their last release. This given that the platform just provided the number of patrons that are registered to this date and there was no way of crossing the past earning info with any number of patrons.

Lastly, given that the creators in their Patreon profiles linked their Facebook, Twitter and YouTube accounts to their campaigns, it was possible to consult the creators profiles on those platforms as well. This was done in order to collect the information about the number of followers / subscribers they had so it was possible to contrast that data with the numbers of their Patreon campaigns.

3.2.4 Time Frame

The data was collected for each creator one at a time and with no time gap in the individual data collection. However, there were time gaps of data collection between creators. The data collection started on April 15, 2015 and finished on April 21, 2015. The data analysis for the purpose of this study is focused on the money earned for each creator in the last quarter. It was decided to use a quarter understanding it as *“A three-month period on a financial calendar that acts as a basis for the reporting of earnings and the paying of dividends.”* (www.ivestopedia.com, 2015)

3.2.5 Measurement Tests

The data collected from the sample variables was organised on different tables according to the aspect to analyse. The tables were organised following the logic of the earning profile groups in order to be able to see the similarities and / or contrasts between the groups.

For the purpose of illustrating proportions of distribution or to show the different dynamics within the groups and their members, pie and bar charts were used.

3.2.6 Costs

As it was mentioned previously, in order to be able to access all the information displayed in the creators Patreon profile, it was necessary for me to become a patron of 11 of the 12 creators I was collecting information from. Thus, at the time of this writing \$11 USD have been spent for this concept and another \$11 USD will have to be spent for the releases the creators have and will release during the present month. That means that \$22 USD were spent in total for the purpose of this study.

CHAPTER IV: EMPIRICAL RESULTS

The results from the empirical investigation using the methods described in the previous section are presented in this chapter. First, the results for the Benchmark that was used as a reference for this study will be exposed followed by the classification of the creators sample in the different earning profiles. Using these earning profiles as reference the result of the study on the Patreon's rewards, milestones and social network relationships will be explored. Each sub chapter will conclude with an analysis on the discussed topic.

All the money values presented in this study are in USD.

4.1 Benchmark

The calculation of the average Basic Minimum Rate Per Hour for the whole country (USA) resulted in \$7,54.

On the other hand, the calculations of the average working hours per week resulted in 40,39 hours.

Thus, the result for the calculation of the average Monthly Minimum Wage used in this study was \$1.217,78

Table 3. Monthly Minimum Wage Calculation

Basic Minimum Rate per Country	\$7.54
Average Working Hours per Week	40,39
Monthly Minimum Wage (MMW)	\$1.217,78

4.1.1 Earning Profile Groups

For the first group of creators, the ones who earned less than the MMW (< MMW), there is a range of income from \$172,23 to \$936,85. There are differences in the frequency of content release. In the three months lapse Ryan Lerman released two creations, Tina Guo released four, and Danielle Ate the Sandwich released three. This group of creators are

solo performers. Table 4 shows the detailed earning information for this group of creators.

Table 4. < MMW Earning Profile

Creator / City	Release Date	Song	Amount earned
Ryan Lerman (1creator) San Rafael, California	Mar 11 / 2015	I Will Survive - Ryan Lerman	\$259,35
	Dec 31 / 2014	Marshmallow World - Nataly Dawn & Ryan Lerman	\$257,35
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)*		\$172,23
Tina Guo (1creator) Los Angeles, California	Apr 14 / 2015	Oogway Ascends" from Kung Fu Panda	\$395,00
	Mar 5 / 2015	Blank Space (Taylor Swift Cello Cover)	\$299,00
	Feb 12 / 2015	Bach's Allemande from the First Cello Suite	\$246,00
	Feb 4 / 2015	The beautiful main theme from Schindler's List	\$20,00
	Monthly Average on Last Quarter of Activity (Feb 2015 - Apr 2015)		\$320,00
Danielle Ate The Sandwich (1creator) Fort Collins, Colorado	Mar 24 / 2015	You Were My Home'	\$981,85
	Feb 12 / 2015	Coming Back Down	\$914,85
	Jan 15 / 2015	The Drawing Back of Curtains	\$913,85
	Monthly Average on Last Quarter of Activity (Jan 2015 - March 2015)		\$936,85

**Given that this creator did not released material neither in January nor in February but on December 31st, it was decided to take his last three months of activity from Dec. 31 /14 to Mar. 31 /14.*

For the second group, the ones who earned close or around the MMW (\approx MMW), there is a range of income from \$1.260,67 to \$1.294,58. In this group Marie Digby and Brent Black released four creations in their last three months period of activity while Rob Scallon released nine. Similar to the previous group these creators are solo acts. Table 5 shows the detailed earning information for this group of creators.

Table 5. *≈ MMW Earning Profile*

Creator / City	Release Date	Song	Amount earned
Marie Digby (1 creator) Los Angeles, California	Mar 30 / 2015	Oldie but goodie cover video ⇒)	\$966,00
	Mar 15 / 2015	Sam Smith - Lay Me Down	\$965,00
	Feb 15 / 2015	Safe - Original song by Marie Digby and Mackenzie Bourg	\$906,00
	Jan 17 / 2015	Diamond Eyes acoustic	\$945,00
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)		
Brent Black (1 creator) New York, New York	Mar 31 / 2015	Super Mario Bros. WITH LYRICS	\$1.039,25
	Mar 23 / 2015	Super Mario Land 2 With Lyrics	\$963,25
	Feb 12 / 2015	Ke\$ha Plays Majora's Mask!	\$965,25
	Jan 22 / 2015	Final Fantasy VII With Lyrics!	\$837,75
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)		
Rob Scallon (1 creator) Chicago, Illinois	Mar 25 / 2015	Theremin is here!	519,45
	Mar 15 / 2015	14th Fret Capo Metal	488,34
	Mar 1 / 2015	Kendrick Lamar on 8 Strings	476,2
	Feb 24 / 2015	Cowboys from Hell (ukulele cover)	468,2
	Feb 7 / 2015	Why not 10 strings?...	423,11
	Feb 1 / 2015	0	403,11
	Jan 21 / 2015	The Guitarlele with John Scallon	373,11
	Jan 15 / 2015	Royale (9 string slap)	369,11
	Jan 10 / 2015	Guitar Battle (ft. Jared Dines)	363,11
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)		

For the third group, the ones who earned more than the MMW (> MMW), there is a range of income from \$1.975,84 to \$6.505,26 (per band member). In her last third month period of activity Natalie Dawn released three creations, Home Free released four, and Pentatonix released six. Of this group just one creator is a solo act (Natalie Dawn) while Home Free and Pentatonix are five band members each. Table 6 shows the detailed earning information for this group of creators.

Table 6. > MMW Earning Profile

Creator / City	Release Date	Song	Amount earned	Total per member
Natalie Dawn (1 creator) San Francisco, California	Mar 26 / 2015	Haze - a song and an update	\$1.841,50	
	Feb 28 / 2015	Call Your Love	\$2.034,50	
	Feb 1 / 2015	Waiting Room	\$2.051,51	
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)			\$1.975,84
Home Free (5 creators) Minneapolis, Minnesota	Mar 30 / 2015	Home Free - The Butt Remix	\$16.263,50	
	Mar 15 / 2015	"What We Ain't Got" (Jake Owen Cover)	\$15.674,00	
	Feb 27 / 2015	"Thinking Out Loud / Let's Get It On"	\$15.144,00	
	Jan 28 / 2015	"Everything Will Be OK"	\$12.987,00	
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)			\$20.022,83
Pentatonix (5 creators) Los Angeles, California	Dec 2 / 2014	Dance of the Sugar Plum Fairy	\$18.823,56	
	Nov 18 / 2014	That's Christmas To Me	\$15.819,16	
	Nov 11 / 2014	Mary, Did You Know?	\$15.697,06	
	Nov 4 / 2014	Winter Wonderland/Don't Worry Be Happy - Pentatonix (ft Tori Kelly)	\$15.763,06	
	Oct 21 / 2014	White Winter Hymnal - Pentatonix (Fleet Foxes Cover)	\$15.869,00	
	Oct 7 / 2014	Rather Be - Pentatonix (Clean Bandit Cover)	\$15.607,00	
	Monthly Average on Last Quarter of Activity (Oct 2014 - Dec 2014)			\$32.526,28

Lastly, in the fourth group, the ones who earned fairly more than the MMW (\gg MMW), there is a range of income from \$11.992,01 to \$28.153,55. In his last three month period of activity Peter Hollens released six creations and Scott Bradley released 11. In the case of Amanda Palmer she was new in the platform and to the date this information was collected she had released just two creations and had been registered in the platform for less than three months. However it was decided to include her case in this study given that she was earning anyhow fairly more than the MMW.

Similar to the first and second group these creators are solo performers. Table 7 shows the detailed earning information for this group of artists.

Table 7. » MMW Earning Profile

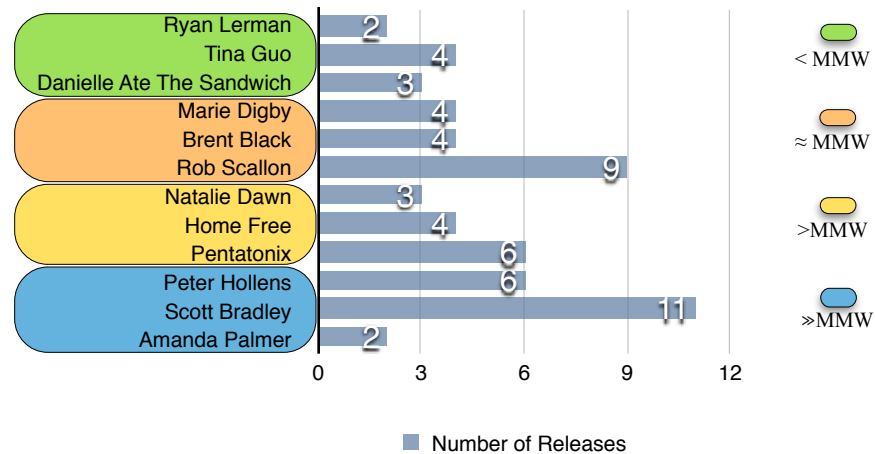
Creator / City	Release Date	Song	Amount earned
Peter Hollens (1 creator) Eugene, Oregon	Mar 25 / 2015	Thinking out Loud - Peter Hollens w/ Kent Boyd and Audrey Case!	\$6.541,01
	Mar 10 / 2015	NEWEST VIDEO IS OUT!!!	\$6.479,01
	Feb 18 / 2015	THE Hanging Tree - Peter Hollens FROM THE HUNGER GAMES!!!	\$6.072,01
	Feb 3 / 2015	The Hobbit - The Last Goodbye - Billy Boyd Cover!	\$6.051,00
	Jan 23 / 2015	U2 - Still Haven't Found What I'm looking for - Peter Hollens feat. Sabrina Carpenter	\$5.540,00
	Jan 7 / 2015	FROZEN MEDLEY WITH COLLEEN BALLINGER!	\$5.293,00
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)		
Scott Bradley (1 creator) New York, New York	Mar. 17 / 2015	The European Tour Version of "All About That Bass"	\$3.428,25
	Mar. 10 / 2015	"Gangsta's Paradise," 1920s Style	\$3.430,14
	Mar. 3 / 2015	A Motown Version of "The Heart Wants What It Wants"	\$3.445,14
	Feb. 18 / 2015	"Jealous," in the Style of Diana Ross and The Supremes	\$3.447,14
	Feb. 12 / 2015	A 1950's Take on "Steal My Girl"	\$3.398,14
	Feb. 4 / 2015	A Roy Orbison-esque version of "Only One"	\$3.274,89
	Jan. 28 / 2015	A Jackson 5 - Style Remake of "Such Great Heights"	\$3.337,39
	Jan. 21 / 2015	A 70s Soul Version of "I Want it That Way"	\$3.295,59
	Jan. 14 / 2015	An Ella Fitzgerald-style Remake of "Habits"	\$3.459,59
	Jan. 06 / 2015	A Stripped-Down Cover of "Take Me To Church"	\$3.514,59
	Jan. 01 / 2015	A 1930's Jazz Take on "Stacy's Mom"	\$3.491,59
	Monthly Average on Last Quarter of Activity (Jan 2015 - Mar 2015)		
Amanda Palmer (1 creator) New York, New York	Ap 19 / 2015	long story - THE DRESDEN DOLLS live webcast from rough trade	\$31.289,09
	Mar 9 / 2015	BIGGER ON THE INSIDE - the first Thing is HERE.	\$25.018,01
	Monthly Average on Last Quarter of Activity (Mar 2015 / Apr 2015)		

As an overall, figure 1 illustrates the number of content releases done by the creators of the sample in their last three month period of activity. The creators that released the less were Ryan Lerman and Amanda Palmer with two releases each. However Palmer as it was told previously, was new to the platform by the time of data collection.

On the other hand the creators that released the most were Scott Bradley with 11 creations and Rob Scallon with nine.

The average of creations released by the sample was 5 creations in three months.

Figure 1. Amount of Releases



4.1.2 Analysis

Focusing on the amount of releases per creator it can be seen that in the time lapse most creators consistently delivered material through the platform. Looking at the frequency it can be seen that in most cases at least one creation was released per month in the three months period of time. The exceptions to this case are Ryan Lerman who released two creations separated by more than two months, Nataly Dawn who released three creations in two months after not releasing material in one month and Amanda Palmer who even though being new to the platform still released one creation per month in the two starting months of her Patreon campaign.

In the Patreon platform, the dynamic of delivering material constantly contrasts with other crowdfunding platforms. For example as was exposed previously in the study, Kickstarter reported to have a delivery delay of more than two months on 50% of the promised goods (Agrawal et al., 2013). Thus, in the Patreon campaigns, given that creators are not monetising before creating but when releasing the “promised” material, it can be suggested that they are more compelled to release material with a more or less regular schedule because their money income depends on that. In addition, given to this dynamic of regular releasing of content and thus regular interaction between creators and patrons, fraud cases can eventually be easier to identify. Thus contrasting with the non subscription-based crowdfunding platforms where the lack of repeated interaction over short periods of time increases the potential for fraud (Agrawal et al., 2013). An Aspect

which was reported to be one of the funders disincentives for joining crowdfunding campaigns.

On the other hand this dynamic of constant content release can help creators to improve their craft by increasing their own perception of ability given that as was exposed previously in the study, Gerber et al., (2012) reported that online validation of a project increases the creators own perception of ability and pushes them to expand their capability also building their self-esteem (Gerber et al., 2012). It can be suggested that the Patreon campaign dynamic is one that incentives creativity by keeping the creator “creating”.

4.2 Rewards

4.2.1 List of Rewards

Each creator determines the value of their rewards, what to give in return and how many to offer. Creators can also limit the amount of some or all the rewards.

In the first creators profile (<MMW) Ryan Lerman offers four reward categories*: \$1+, \$5+, \$10+ and \$75+ (reserved for just five patrons). Table 8a shows the detailed information on the rewards this creator offers to their patrons.

** The plus sign means in the Patreon platform more (\$1 or more, \$5 or more, etc.)*

Table 8a. <MMW Rewards (Ryan Lerman)

Creator	Value	Patrons	Reward
Ryan Lerman	\$1+	62	Access to my Patreon stream. Download every song I make before I release it.
	\$5+	21	All the above... Plus, your name in my videos! I'll give you a shout-out thanking you for your support.
	\$10+	1	All the above... Plus, a free download of my first album, Pinstripes, The Sky.
	\$75+	1/5*	First: wow. Thank you in advance for your EXTREME generosity! All the above... Plus! I'll call you. We can FaceTime. Ask me questions! I'll tell you jokes.

Tina Guo offers eight reward categories: \$1+, \$3+, \$5+, \$10+, \$15+ (reserved to ten patrons), \$50+ (reserved to five patrons), \$100+ (reserved to ten patrons) and \$150+ (reserved to two patrons). Table 8b shows the detailed information on the rewards this creator offers to their patrons.

Table 8b. < MMW Rewards (Tina Guo)

Creator	Value	Patrons	Reward
Tina Guo	\$1+	21	Thank you! You will get exclusive access to my patron-only stream where I will interact regularly!
	\$3+	6	You'll get access to my patron stream AND I'll announce any new songs and live performances to you here first!
	\$5+	5	You'll get everything above PLUS I'll follow you on Twitter! :D
	\$10+	7	You'll get everything above PLUS a MP3 of the song from each new video I release!
	\$15+	4/10	You'll get everything above PLUS you are invited to a group Google Hangout with me! Come say hello, and let's chat about music, cello, food, or whatever you'd like! I might even play some cello live, do you have any requests?
	\$50+	1/5	Everything above AND Thank You Credit at the end of my videos. Thank you so much for your support!
	\$100+	0/5	A personalized video from me once a year! A birthday message, cello-gram, or anything else you can think of- plus everything above of course.
	\$150+	1/2	Everything above AND a personal Skype Session with me. I'm happy to give advice and feedback on your music, audio/video production, or even play you a song or two in a mini virtual concert, just for you!

Danielle Ate the Sandwich offers five reward categories: \$1+, \$3+, \$5+, \$10+, \$20+ and no reserved rewards. Table 8c shows the detailed information on the rewards this creator offers to their patrons.

Table 8c. < MMW Rewards (Danielle Ate The Sandwich)

Creator	Value	Patrons	Reward
Danielle Ate The Sandwich	\$1+	66	access to my patron stream (super funny jokes and tour dates and stuff) you are now in the running to be chosen as best man at my wedding
	\$3+	47	All the above... plus link to secret funny/stupid patron only video
	\$5+	29	All the above... plus I will literally 'SHOUT OUT' your name at the end of an upcoming YouTube Video (once)
	\$10+	21	All the above... plus an mp3 of the audio track used in each posted YouTube video emailed to you (original songs only)
	\$20+	8	All the above... plus Danielle Ate the Sandwich typed fan letter sent to you in the mail every other month (total of 6 a year!)

In the second creators profile (\approx MMW) all three creators offer four rewards but for different amounts of money. Marie Digby offers \$1+, \$5+, \$10+ and \$25+, no reserved rewards. Table 9a shows the detailed information on the rewards this creator offers to their patrons.

Table 9a. \approx MMW Rewards (Marie Digby)

Creator	Value	Patrons	Reward
Marie Digby	\$1+	48	You will get special access to my 'Patreon Only Stream' to view videos and get access to footage you can only see here!
	\$5+	34	In addition to the reward above, I will follow you on Twitter and you will have access to all of my announcements, tour dates, tickets, and videos first!
	\$10+	19	In addition to the rewards above, you get access to a 30 min monthly webcast where I'll answer some questions, chat, and play music!
	\$25+	19	In addition to all of the rewards above, I will credit your name at the end of my videos as part of my 'Marie's Patreon Family' for being at the highest level of support for the creation of my videos =)

Brent Black offers \$1+, \$5+, \$10+ and \$20+, no reserved rewards. Table 9b shows the detailed information on the rewards this creator offers to their patrons.

Table 9b. \approx MMW Rewards (Brent Black)

Creator	Value	Patrons	Reward
Brent Black	\$1+	60	Access to my patron-only stream, where brentalfloss superfans can directly interact with me and each other.
	\$5+	46	You get the \$1 reward AND you get the mp3 for free every time I release a music video or original VGM arrangement. Even if the mp3 isn't available for sale, you will be able to get it as a brentalfloss patron on the day each video comes out.
	\$10+	16	The above tiers + exclusive access to behind-the-scenes material such as unheard song demos, notes that I took while researching games, and more!
	\$20+	24	The above tiers + access to a monthly 90-minute Google hangout where we can get together and talk about upcoming video ideas, general Q & A, or whatever you feel like talking about!

Rob Scallon offers \$1+, \$3+, \$5+, \$10+, and \$20+, no reserved rewards. Table 9c shows the detailed information on the rewards this creator offers to their patrons.

Table 9c. ≈ MMW Rewards (Rob Scallon)

Creator	Value	Patrons	Reward
Rob Scallon	\$1+	160	- Song download with every video, early access to videos & a virtual high-five from me! -includes access to my activity feed here where I'll be posting demos of new songs, unreleased videos and plenty of exclusive content that only my patrons here have access to.
	\$3+	36	All the above plus... - Video's with commentary! When a new video comes out, you'll have access to a version of the video with commentary! Hooray for DVD extras!
	\$5+	16	All the above plus... - Song stems! Get all the raw individual wav. tracks that went into the recording. This could be used for remix's, sampling, as an educational tool or just hear all my mistakes nice and up close.
	\$10+	17	All the above plus... - Your name in the credits. Every video you helped fund will include your name in the video's description.

In the third creators profile (>MMW) Natalie Dawn offers four reward categories: \$1+, \$3+, \$10+ and \$100+, no reserved rewards. Table 10a shows the detailed information on the rewards this creator offers to their patrons.

Table 10a. > MMW Rewards (Nataly Dawn)

Creator	Value	Patrons	Reward
Natalie Dawn	\$1+	292	-Access to my patron only stream -Downloads of my DEMOS as soon as I've written them.
	\$3+	233	-Downloads of my DEMOS AND COVERS. -Access to my patron only stream
	\$10+	37	-First dibs on concert tickets, and a meet and greet at any show you come to! -Downloads of my DEMOS AND COVERS -Access to my patron only stream
	\$100+	3	You gotta be CRAY-ZY!!!! Eh-hem. Well...I'd probably just want to give you a call and find out what would mean the most to you. No sense in printing t-shirts that say "I'm one crazy-ass Patron" if you're not going to wear it.

Home Free offers eight reward categories: \$1+, \$3+, \$5+, \$10+, \$15+ (reserved to ten patrons), \$50+ (reserved to fifty patrons), \$75+ (reserved to thirty patrons) and \$100+ (reserved to ten patrons). Table 10b shows the detailed information on the rewards this creator offers to their patrons.

Table 10b. > MMW Rewards (Home Free)

Creator	Value	Patrons	Reward
Home Free	\$1+	657	For \$1 you'll have access to our videos first via our Patreon stream, and first access to concert tickets.
	\$3+	672	For \$3 you'll get everything from \$1, plus the MP3 track of each new video we release.
	\$5+	162	For \$5 you'll get everything from \$1, \$3, plus a karaoke track of each video we release! (you're just not allowed to sing it better than us, cuz that would just be awkward...)
	\$10+	120	For \$10, you'll get everything from \$1, \$3, and \$5, plus the viewing of regular USTREAM/Google+ update videos where we'll talk about upcoming plans and projects. We did this quick update video in August just for these Patrons!
	\$15+	380	For \$15 you'll get everything from \$1, \$3, \$5, and \$10 levels, plus get exclusive access to our behind the scenes videos which we will be releasing with each new video at the end of the month! They're like...super funny and stuff.
	\$50+	50/50	For \$50 you'll get everything from \$1, \$3, and \$10, plus you'll get to conference in to our USTREAM/Google + update videos to ask questions directly and LIVE with the band (space permitting). You'll also get a thank you in the credit of the video. All 50 sold out!
	\$75+	30/30	For \$75 you'll get the \$1, \$3, \$10, and \$50 perks, plus one personalized message from the band every year you are a patron. (happy birthday, anniversary, whatever you want!) All 30 sold out!
	\$100+	10/10	For \$100 you'll get everything from \$1, \$3, \$10, \$50, and \$75, plus unlimited VIP access to any show that offers VIP add-ons during the time in which you've signed up (must be signed up at time of show) for you and a friend. All 10 sold out!

Pentatonix offers six reward categories: \$1+, \$3+, \$5+, \$10+, \$50+ (reserved to fifty patrons) and 100+ (reserved to 20 patrons). Table 10c. shows the detailed information on the rewards this creator offers to their patrons.

Table 10c. > MMW Rewards (Pentatonix)

Creator	Value	Patrons	Reward
Pentatonix	\$1+	829	Access to our Patreon Activity Feed where we will be posting special behind the scenes clips, videos, and unpublished Instagrams for our patrons. In addition, we will follow you on Twitter for as long as you are a patron! Make sure to have your Twitter on your Patreon profile so we can follow you!
	\$3+	984	See tomorrow's video today! Yep, we will send you our videos a day early so that you can be the first to watch! Also, get access to concert tickets first! Plus, all rewards above!
	\$5+	423	You get access to our Patron Only Suggestion Mailbox where we will take one idea, question, or request from that mailbox each month and include it in our next video! If we choose your idea you get a special, personal shoutout in our next video! Also, we will often ask our "Mailbox patrons" to vote on the next cover song we should do! Also, we will send out patron only flash sale discount codes to our merch store on our website for our \$5+ patrons! Plus, all rewards above!
	\$10+	814	Access to a once a month webcast with the band! Let's hang out online, answer your questions, and update you on all of the projects we are working on! We want to get to know you too so we will be bringing on a select few fans each time to ask their video question live! Plus, all rewards above!
	\$50+	50/50	All patrons at this level will be included in scrolling "thank you" credits at the end of our videos. Thank you SO much for your support and for making our dream of making music for a living possible! Plus, all rewards above!
	\$100+	20/20	If you support us for 1 year at this level, we will send you a personalized video from PTX just to you once a year! It can be a birthday video, holiday video, or whatever else you can think up! Plus, all rewards above!

Lastly, in the fourth profile of creators (>>MMW) all three creators offer six rewards but for different amounts of money. Peter Hollens offers \$1+, \$3+ (reserved to 275 patrons), \$5+ (reserved to 230 patrons), \$10+ (reserved to 130 patrons), \$15+ (reserved to 90 patrons) and \$125+ (reserved to ten patrons). Table 11a shows the detailed information on the rewards this creator offers to their patrons.

Table 11a. » MMW Rewards (Peter Hollens)

Creator	Value	Patrons	Reward
Peter Hollens	\$1+	435	Thank you! Every bit helps, I will follow you on twitter and you will have access to my Patreon only stream that I will check and interact with all the time. (Remember to leave twitter name)
	\$3+	254/275	Everything in lower packages plus: I will announce new songs, any online performances (stage it etc) or local performances in my Patreon stream, before publicly posting them anywhere else. I will follow you on My personal (click see more) page on Facebook & Twitter I will be using my Patreon stream to figure out song choices, help vote on future collaborations, getting input from you on adding new reward ideas and who to reach out to next to make acappella music with! (Remember to leave info for Facebook & Twitter so I can add you!)
	\$5+	218/230	Everything in lower packages plus: I will release a karaoke track of each song I release in every video moving forward. Some songs will be released to the public at a later date, and some will be exclusively JUST for you guys! - If a song won't allow me to release it due to copyright / fair use i will release one of my older karaoke tracks!
	\$10+	118/130	Everything in lower packages plus: Every 2-3 videos I release we will do an hour google hangout with only myself, my doggie Rainy and the \$10+ patrons. (This will be exclusively for YOU guys. Invite ONLY!) I'll answer any of your questions live, we'll chat (click see more) and I'll even sing some requested songs. Also I will give you a public twitter shoutout thanking you for your support being part of this awesome new community!! Please message me your email on Patreon so I can add you to the private FB monthly video chat group! :)
	\$15+	85/90	Everything in lower packages plus: a Personalised audio/video message from myself once a year upon request. Recording can be anything you want, happy birthday song, surprise shout out to relative/friend/family anything! Let me know! - Needs to stay under 45 seconds to keep the file size down ;) I'll email this to you! (Please don't ask me to sing a song I haven't sang...no time.)
	\$125+	9/10	Call to personally thank you on the phone (Send me your phone # via message if you choose this reward on Patreon) Priority access via my personal business email Include you in my creative process: If time permits (first draft mixes on occasion ask for your feedback/thoughts) Send you rough video mixes, and ask for your feedback on videos (if I have time but i usually do!) EVERYTHING OFFERED IN LOWER REWARDS! (karaoke track, twitter follow, facebook add, patreon feed, and monthly skype!

Scott Bradley offers: \$1+, \$3+, \$5+, \$10+, \$25+ and \$50+ (reserved to eight patrons). Table 11b shows the detailed information on the rewards this creator offers to their patrons.

Table 11b. » MMW Rewards (Scott Bradley)

Creator	Value	Patrons	Reward
Scott Bradley	\$1+	562	Access to my Patreon-only stream for free downloads of new Postmodern Jukebox singles, previews of new projects, and more.
	\$3+	139	Be on the list to see our videos before they come out! We'll send you the link to each new video before anyone else sees them. Plus, access to my Patreon-only stream for free downloads and more.
	\$5+	117	We'll send you instrumental tracks for our latest video - use them to sing along at home, or wow your friends at the karaoke bar. Plus, we'll send you the link to each new video before anyone else sees them, AND grant you access to my Patreon-only stream for free downloads and more.
	\$10+	75	You'll get an invitation to a once a month private concert for \$10 and above patrons on Google+ Hangouts, where you can requests songs / mashups, ask questions about music and arranging, or just.. hangout. Plus, you'll get instrumental versions of our new tracks, AND we'll send you the link to each new video before anyone else sees them, AND grant you access to my Patreon-only stream for free downloads and more.
	\$25+	7	I'll try to accommodate any special requests for instrumental tracks, lead sheets / horn arrangements, and other things that I have on my computer - just send a message! Plus, you'll get an invitation to a once a month private concert on Google+ Hangouts, AND you'll get instrumental versions of our new tracks, AND we'll send you the link to each new video before anyone else sees them, AND grant you access to my Patreon-only stream for free downloads and more.
	\$50+	8/8	You'll get a one-on-one Skype call with either myself, Robyn, Adam, Allan, or Chip for a half hour each month- you can use it to take music lessons with us, get advice about building a career in music, or just talk about life. Plus, you'll get an invitation to a once a month private concert on Google+ Hangouts, AND you'll get instrumental versions of our new tracks, AND we'll send you the link to each new video before anyone else sees them, AND grant you access to my Patreon-only stream for free downloads and more. Whew!

Amanda Palmer offers \$1+, \$3+, \$5+, \$10+, \$100+ (reserved to thirty patrons) and \$1,000+ (reserved to four patrons). Table 11c shows the detailed information on the rewards these creators offer to their patrons.

Table 11c. » MMW Rewards (Amanda Palmer)

Creator	Value	Patrons	Reward
Amanda Palmer	\$1+	629	you're supporting me, and that's huge, and plenty. thank you. you'll get access to the patron-only feed, where the community centralizes and everything gets posted and talked about. so you know: your voice is just as important as some well-off mofo giving a grand.
	\$3+	1229	you're supporting me even more, and you are awesome. thank you. you'll get access to the patron-only feed, as above, where we hang, and you'll also be DIRECTLY emailed keepable/playable/readable downloads of any content (PDFs, Mp3s, etc).
	\$5+	1433	you're supporting me a LOT, and \$5 a song (or Thing) is really generous. thank you. you'll get all of the above, plus you'll be in the "random surprise" group. i'll email you random surprises every once in a while, including more personal blogs that i don't want out in the public, photos and poetry that aren't for everybody, etc. this one's an adventure. let's see what goes down.
	\$10+	1120	this is a ton of money to spend on an artist, and you are really showing me some serious art-love here. i'll try to make it worth it: you'll get all of the above, random surprises and all, plus access to a monthly (or so) interactive webcast (a sprecast, unless we find a platform we like better) in which i'll chat/perform live with you top-tier patrons, take questions direct, talk about life, the work, and generally get intimate. i love doing these, but not with thousands of people. i'll do the monthly webcast even if i haven't made any art, so you may be getting free webcasts if i'm in a funk, and we'll just talk online about how unproductive and depressed i am. fun. this'll be nice.
	\$100+	3/30	(inner circle - limited to 30) - you're an angel investor. i love you. because you clearly really want to support me and my endeavors. you'll get all of the above, including random surprises and webcasting, plus i'll thank you personally via email or phone (and chances are, i already know you from shows or ye olde kickstarter days). i'll also send you weird postcards from weird places i wind up, or i'll draw original postcards for you (a few times a year, at least). i just bumped the amount, and may even add a higher tier, so watch out. i need to keep it limited enough that i can actually pay attention to everybody / give them guest list / VIP access to all shows, so i can thank people in person when possible. YAY YOU.
	\$1000+	4/4	i'll call. we'll talk. we'll have dinner. all the things, pretty much. thank you.

4.2.2 Reward distribution within patrons

The creators included in this study offer a range of rewards which start from \$1+ and go up to \$1000+. Figure 2 shows how the rewards are distributed in the patrons that support the creators sample on this study. This chart's table can be consulted in the Appendix A.

4.2.4 Analysis

Observing the features shown by Figure 3, the patrons average pledge for this sample is no higher than \$8.80 and the median of all the average amounts is \$5.58. It is evident that most patrons are pledging small amounts of money to their favourite creators. In addition when looking at Figure 2 it can be seen that the bigger proportion of pledges consists on the smaller reward amounts offered by creators.

Ninety-four percent of the pledges given by patrons are for the \$1+, 3+, 5+ and 10+ rewards, accounting for the 29%, 28%, 19% and 18% respectively, which correspond to rewards such as having access to creators community, access to special extra materials, Skype / Google Hangout sessions once a month, name of the patron on the creation credits, early access to concert tickets and similar. A variety collection of non tangible rewards which confirms what Belleflamme et al., 2014 argue in their study when referring to donations, that when crowd-funders ask for capital that is small enough, benefits from community and / or utility consumption are enough motivations for individuals to join a campaign even without expecting profits in return (Belleflamme et al., 2014). That is why the feature of collecting small amounts of money from a large amount of people that crowdfunding platforms provide, should be one of the biggest incentives for creators to join a crowdfunding campaign, as argued by Gerber et al., (2012) in their study and exposed previously in this text.

On the other hand, when observing what creators offer in return to their patrons it can be seen that many of the benefits are related to having access to a closer interaction between patrons and creators. Interactive webcast, chats, Skype sessions, the creator becoming a follower of their patron in Twitter, VIP access to shows and in the case of Amanda Palmer, to have dinner with their \$1,000+ patrons. This feature validates what Gerber et al., (2012) report and that was previously exposed in this study, that creators are motivated through the crowdfunding campaigns to engage in a direct connection with

their community of funders and then be able to build a long term interaction that could extend beyond the moment of the transaction (Gerber et al., 2012).

4.3 Social Networks

The following table presents each creators amount of followers on Facebook, Twitter and YouTube. The grand total of the sum of these three networks is also presented as an overall for the amount of followers each creator reaches through his / her social networks. In addition, the proportion of the total followers in social networks against the number of patrons each creator has is presented in the table as the “Total Conversion Rate”.

Table 12. Social Networks

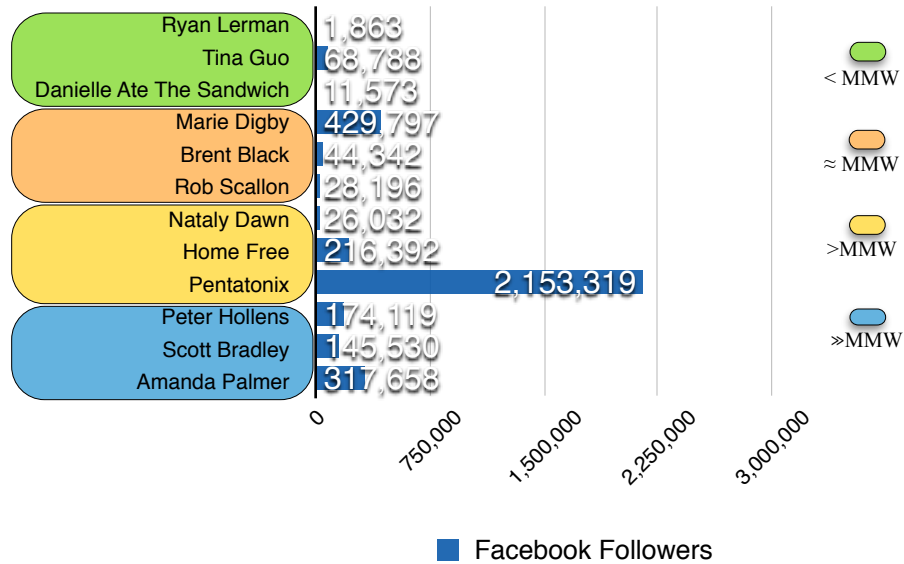
Creator	Patrons	Facebook	Twitter	YouTube	Total Social Networks	Total Conversion Rate
		Followers	Followers	Subscribers		
Ryan Lerman	88	2,305	2,126	6,440	10,871	0.81%
Tina Guo	45	68,788	2,656	16,519	87,963	0.05%
Danielle Ate The Sandwich	183	11,573	3,462	40,414	55,449	0.33%
Marie Digby	121	429,797	137,503	316,556	883,856	0.01%
Brent Black	155	44,342	27,492	313,319	385,153	0.04%
Rob Scallon	235	28,196	5,292	299,171	332,659	0.07%
Nataly Dawn	577	26,032	13,972	121,504	161,508	0.36%
Home Free	2,121	216,392	32,087	223,420	471,899	0.45%
Pentatonix	3,203	2,153,319	508,623	7,965,240	10,627,182	0.03%
Peter Hollens	1,289	174,119	92,082	995,236	1,261,437	0.10%
Scott Bradley	957	145,530	16,315	1,090,676	1,252,521	0.08%
Amanda Palmer	4,471	317,658	1,077,103	67,659	1,462,420	0.31%

4.3.1 Facebook

The creators that have the largest amount of followers in this platform are Pentatonix, followed by Marie Digby and Amanda Palmer. In contrast, the creator that has the least followers is Ryan Lerman, Danielle Ate The Sandwich and Nataly Dawn. Ryan Lerman in this specific case, does not have an official Facebook artist profile. The associated

profile to his Patreon campaign is his personal one. The data that was collected was a sum of his friends (1863) and his followers (442), assuming that those were the numbers of the amount of people he got in touch with through Facebook to the date of data collection. Figure 4 shows the detailed results of creator numbers in this social network.

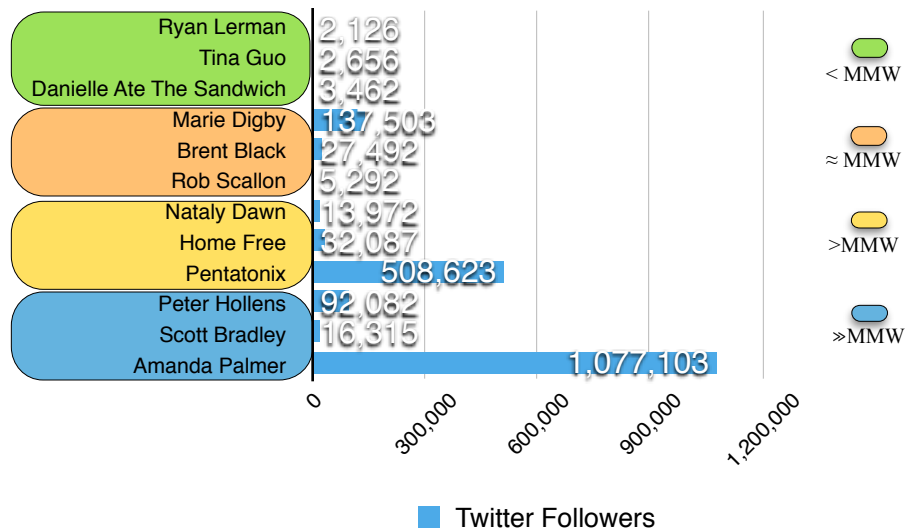
Figure 4. Facebook Followers



4.3.2 Twitter

On the other hand, in Twitter, Amanda Palmer is the one who has the largest amount of followers, followed by Pentatonix and Marie Digby. In contrast, the creators that have the

Figure 5. Twitter Followers

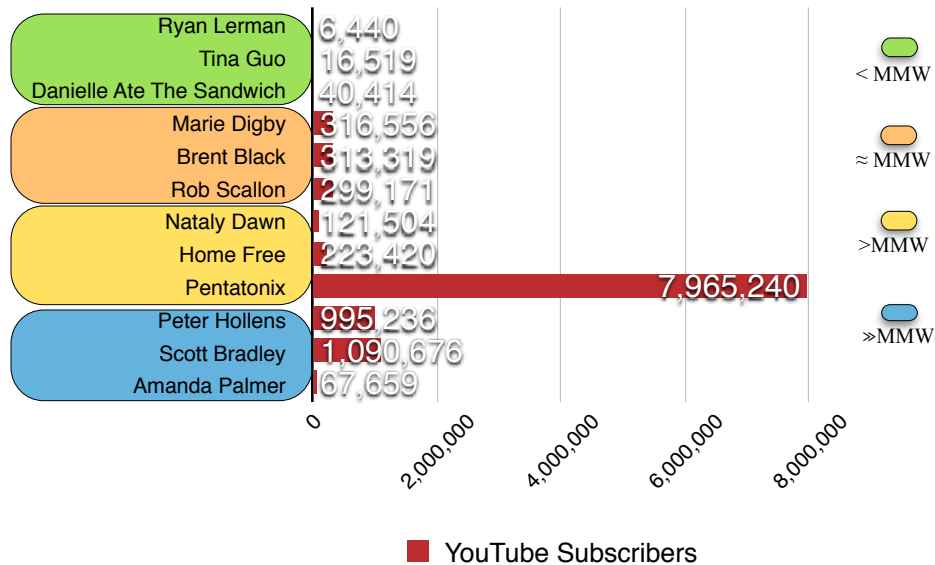


least followers are Ryan Lerman, Tina Guo and Danielle Ate The Sandwich. Figure 5 shows the detailed results of creators numbers in this social network.

4.3.3 YouTube

On the YouTube platform Pentatonix, followed by Scott Bradley and Peter Hollens are the creators with the largest amount of subscribers. In contrast, the creators that have the least are Ryan Lerman, Tina Guo and Danielle Ate The Sandwich. Figure 6 shows the detailed results of creator numbers on this platform.

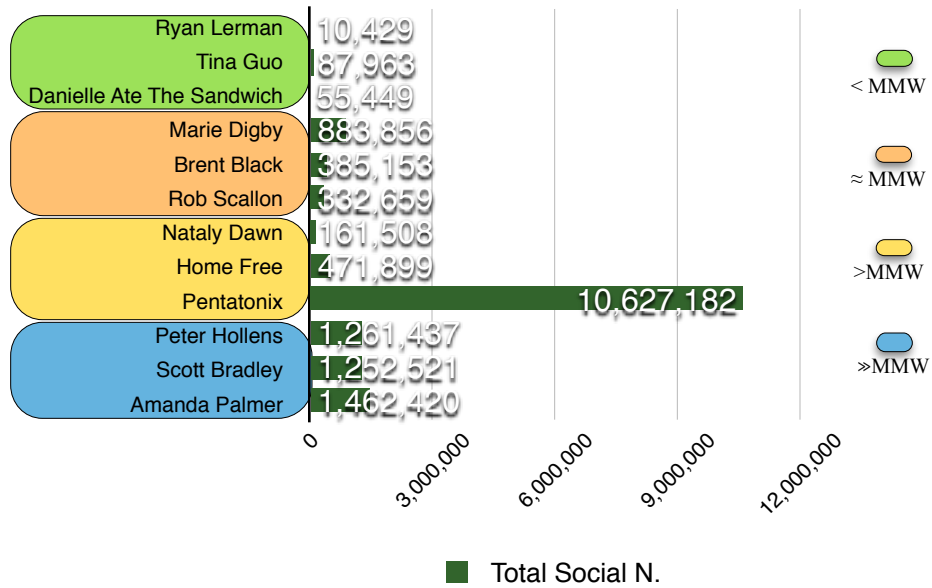
Figura 6. YouTube Subscribers



4.3.4 Overall Social Networks

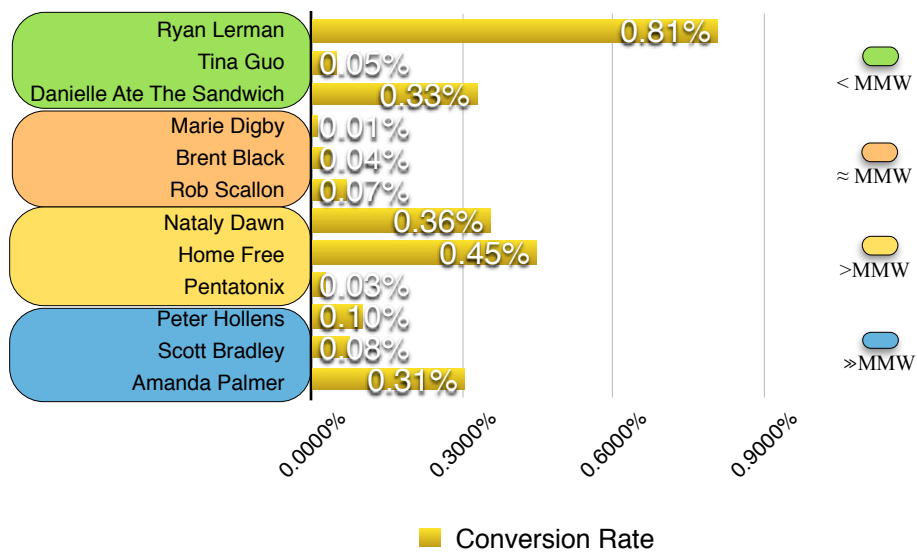
When the amount of followers / subscribers of the three social networks is added together, Pentatonix, Amanda Palmer, Peter Hollens and Scott Bradley are the creators with the largest online communities. In contrast, the ones who have the smallest online communities are Ryan Lerman, Danielle Ate The Sandwich and Tina Guo. Figure 7 shows the detailed results of this overall.

Figure 7. Total Followers Social Networks



Lastly, taking into account the number of patrons each creator has against the total number of followers / subscribers of the three social networks added together, the range of the conversion rates result as low as 0.01% (Marie Digby) and as high as 0.81% (Ryan Lerman). Figure 8 shows the detailed information.

Figure 8. Conversion Rate Total Social Networks



4.3.5 Analysis

One thing that pops out when comparing the information about the different social networks is that Pentatonix is the only creator that has a consistent large amount of followers in the three social networks. Although it is not the creator that has the largest amount of followers on each one of the platforms, on the overall it has a disproportionately large amount of followers in relation with the rest of the sample creators.

On the other hand, what can be observed is that each artist has one or two networks where they are more prominent. For example Amanda Palmer has the lowest fourth amount of YouTube subscribers of the sample while having the largest amount of followers in Twitter, doubling the amount of followers of the second largest (Pentatonix). Scott Bradley while having the second largest number of subscribers on YouTube at the same time has the smallest fifth number of Twitter followers. A case that contrasts is the case of Marie Digby who has an even community of followers / subscribers through the social networks. She has the second largest Facebook community, the third largest in Twitter and the fourth largest on YouTube.

Observing then the total of followers for each creator on Figure 7, Pentatonix as was previously described, has the largest online community of the sample. This community is seven times bigger than Amanda Palmer's community which accounts for the second largest of the sample and it is closely followed by Scott Bradley's and Peter Hollens's communities.

However, when observing the relation between the online communities against the number of patrons, illustrated in Figure 8, contrasting dynamics can be observed. Ryan Lerman, which is the creator with the smallest online community of the sample and also being its lowest earner, according to the results, suggests to be the creator in the sample that has the biggest proportion of his community converted to patrons. On the other hand, Pentatonix although having such a large online community has the second smallest patron

conversion rate and is the fourth largest earner of the sample (accounting for what each member earns). For their part, Amanda Palmer, Scott Bradley and Peter Hollens, who are the first, second and third biggest earners of the sample respectively, have the fifth, seventh and sixth conversion rate respectively. This suggests that the dynamic between creators and patrons in the Patreon platform depends on more than having big numbers in the social networks. These results suggest that it is also important for creators to achieve a certain level of connection with their community so a portion of it can potentially convert from fans to patrons.

In addition, observing the overall conversion rate in Figure 8, it can be seen that the lowest conversion rate of the sample is 0.01% by Marie Digby and the highest, as was already mentioned, is Ryan Lerman's with 0.81%, which suggest that the overall rate, at least in the sample of this study is lower than 1%. This can validate what Belleflamme et al., (2014) argue about social networks and crowdfunding, that it is critical to build a community which supports the creator in the crowdfunding campaigns given that creators form ties with the crowd for the strategic purpose of raising money and thus those ties are critical for the achievement of big outcomes (Belleflamme et al., 2014). Taking this into account and going further, according to the social networks analysis results in this study, it can be suggested that even with the conversion of a small proportion of the fan base (less than 1% of it) creators can receive money in return for the material they release on the web for free.

On the other hand, these results can also validate what Gerber et al., (2012) argue, that another motivation for creators to participate in crowdfunding campaigns is that aside from being able to raise funds, campaigns as they go linked to the social media networks also help to expand the awareness of the project in it (Gerber et al., 2012). In the case of Patron it would suggest the idea that each patron that joins a creators campaign is a sign of the awareness of more people about the project.

4.3 Milestones

4.3.1 Creator Milestones

There is a wide variety of milestones set for creators for their campaigns. Of the 12 creators included in this study just three did not set any milestones for theirs. The milestone range goes as low as when reaching \$1 per piece of released content as in the case on Peter Hollens and as high as when reaching \$100,000 per piece of released content as in the case of Home Free. On this first group Ryan Lerman did not use the milestone feature. Tina Guo set up one that she had not reached yet and Danielle Ate The Sandwich set up six rewards and had reached five of them. Table 12a shows the detailed information on the milestone creators of the first earning profile (< MMW) used in their campaigns.

Table 12a. < MMW Milestones

Creator	Amount	Reached	Not Reached Yet	Milestone
Ryan Lerman	-	-	-	No milestones
Tina Guo	\$1,000		x	Live Online Streamed Show! \$1,000 per Music Video I will host an online, patron-only concert and Q&A Session.
Danielle Ate The Sandwich	\$15	x		Big Willie Style! If I reach \$15 on Patreon, I will download "Big Willy Style" off of iTunes.
	\$100	x		Ad-Don't Like You! I'll remove the ads that you have to wait through to watch my videos on YouTube! Smell ya later, google ads!
	\$300	x		I Want to Make a Giant Birthday Cake and Jump Out of It! If I reach \$300 on Patreon, I will make a giant birthday cake and jump of it. Once on camera and several times alone in my apartment.
	\$660	x		... to the Dentist! If I raise \$660 on Patreon, I can pay for my most recent visit to the dentist. (3 cavities cost \$660)
	\$750	x		Recording Studio If I reach \$750 on Patreon, I'd like to buy newer, nicer and more recording equipment and software so I can better record my own songs.
	\$1,000			x

In the second group, Marie Digby set up three milestones and had reached one. Brent Black had not set up any milestones and Rob Scallon set up four from which he had reached two. Table 12b shows the detailed information on the milestone creators of this second earning profile (\approx MMW) used in their campaigns.

Table 12b. \approx MMW Milestones

Creator	Amount	Reached	Not Reached Yet	Milestone
Marie Digby	\$500	x	-	Updated Camera Equipment I've been borrowing my sister's camera to do my HD videos but it would be lovely to have my own! I also need a tripod and lightning equipment so meeting this goal would help me make better quality videos =)
	\$1,000		x	I can hire a professional crew! \$1,000 per Video It would be amazing to have a creative team for me to work with. I'm pretty darn good at making home made videos but it would be nice to work with professionals who actually know what they're doing ;) The ultimate goal is to have my own creative team helping me to create the best possible videos.
	\$2,000		x	I can start putting money toward packaging/marketing my new independent EP! \$2,000 per Video If I could get to this goal, I would be able to start putting money toward new photoshoots, perhaps hiring a publicist to promote my new EP, and also to hire an artist for original artwork. Also, as an indie artist, I may need to hire a private company to help get my music to radio stations. In short, it would help in so many ways to have some extra funds to put toward promoting and marketing my new EP!!
Brent Black	-	-	-	No milestones
Rob Scallon	\$400	x		Rock song with your name in it! If I reach this amount of funding I will upload a very long song on my second channel that includes every one of my patrons names.
	\$500	x		Theremin! It's an instrument you play by not touching it... how cool is that? I'll foot the bill to buy one and start making videos with it if we reach this goal.
	\$600		x	Metal Mad Libs 5 Will Eddie ever find his bucket? Once we reach this goal we just might find out.
	\$800		x	Harp Metal If we reach this goal, I'll rent a harp and make this video happen.

In the third group Nataly dawn set up one milestone and had not reached it. Home Free had set seven milestones of which they had reached six. Pentatonix set up four and reached them all. Table 12c shows the detailed information on the milestone creators of this third earning profile (> MMW) used in their campaigns.

Table 12c. > MMW Milestones

Creator	Amount	Reached	Not Reached Yet	Milestone
Nataly Dawn	\$2,000		x	Get an electric guitar for goodness sake! \$2,000 per Song or video When I reach 2000, I will buy an electric guitar (and use it...a lot.)
Home Free	\$500	x		Thank you video and signed posters for all patrons! When we hit \$500 per video, we'll record an exclusive thanks you video and all current patrons at the time of the milestone will receive signed, exclusive posters.
	\$1,000	x		Thank you video and Home Fries T-shirt for all patrons! When we reach a \$1,000 per video, we'll record another exclusive thanks you video and all our current patrons at the time of the milestone will receive a Home Fries T-shirt!
	\$3,000	x		Any level of patron can suggest our next arrangement! When we reach \$3,000 per video, any level of patron can suggest and vote on our next arrangement! We'll also set new goals.
	\$5,500	x		Unlock Exclusive Music Video Reaching \$5,500 per video will unlock an exclusive music video only available to Patrons!
	\$7,000	x		Unlock Exclusive Music Video 2 Reaching \$7,000, we will release another exclusive music video for Patrons!
	\$15,000	x		Patron-exclusive previously unreleased song! When we reach \$15,000, we'll share a previously unreleased track exclusively to Patrons!
	\$100,000		x	Home Free Pin-up calendar If we ever hit this number....totally worth it! Rob calls sexy lumberjack.
Pentatonix	\$2,000	x		PTX Posters for Patrons! Every patron who helped us reach the \$2000 mark will be sent a PTX poster! Thank for being one of the first to join as patron!
	\$5,000	x		Unreleased tracks to Patrons! That's right, we will send an unreleased track, never before heard to our patrons only!
	\$7,500	x		Patron Only Celebration Video and Unlock the next goals! If we hit this mark we will send an unlisted celebration video to our patrons AND you will see our next goals which are insane! You may even find yourself in the next PTX video ;)
	\$12,500	x		Arrangement # 1 (Verse & Chorus) Want to hear what we can do with a verse and chorus from a song of your choosing... in an hour? Reach this goal and find out!

On the fourth group Peter Hollens set up five milestones and had reached all of them. Scott Bradley set eight milestones all of them reached as well. Pentatonix set up four and reached all of them. Amanda Palmer had not set up any milestones. Table 12d shows the detailed information on the milestone creators of this fourth earning profile (>> MMW) used in their campaigns.

Table 12d. >> MMW Milestones

Creator	Amount	Reached	Not Reached Yet	Milestone
Peter Hollens	\$1	x		Free Songs and Ringtones When I hit \$1, I'll release a few songs and ringtones for free on my Patreon page!
	\$2,000	x		Professional Video Team! You deserve to see professional videos from me every single time, and if we can stay above this amount, it allows me to work with a team of professionals to help shoot and edit my videos.
	\$3,000	x		SURPRISE! I release a never before heard track! You guys are the greatest and I want to do something special for you. All my Patrons will get a free track off of my brand new album.
	\$4,000	x		I will start making a Lullaby album! All the songs will be chosen from your suggestions. How many covers should I include? Which ones? How many originals should I include? What should I write/sing about? I can't wait to start this journey with you, and at this level, I would be able to save enough to focus more time on making it!
	\$5,500	x		Sing Along Video It's time that you and I make a video, TOGETHER! What song would you like to sing with me?
Scott Bradley	\$50	x		New Tripod! If we get to \$50, I'll get a new tripod so I won't have to worry about the camera getting knocked over by an overzealous tambourine player or 7 ft down.
	\$100	x		Cover expenses for the musicians If we get to \$100, I'll be able to use the money to cover meals and travel cost for our talented guest musicians.
	\$200	x		If we get to \$200, our drummers will no longer be forced to haul snare drums, kick pedals, and stands on the subway train to my apartment. Trust me; they will thank you.
	(cont...) \$500	x		If we get to \$500, we'll have the budget to make a Postmodern Jukebox video every two weeks, instead of once a month. Shooting and editing a video usually takes me about a day, so I normally only get to film on the days I have free (which aren't many!). However, if I get to \$500 per video, I'll be able to take on slightly less private event gigs and make more videos.

Table 12d. » MMW Milestones-1

(...cont.) Scott Bradley	\$1,000	x		Different Sound and Video Shoots on Location Amazing! This will allow us to hire a sound guy / gal to give us more flexibility and higher quality when recording. We'll also be able to do videos on location (esp. if I get evicted from my apartment for noise) and get creative with our staging (while keeping everything live and in one take, of course).
	\$1,500	x		More (and well-paid) Guest Musicians I never thought we'd even come CLOSE to reaching this number, but it looks possible now! At this level, we'll have the budget to pay our talented guest musicians more-so, if we need a theremin player at o'clock in the morning, we can make that happen.
	\$2,000	x		Tour If we can get to \$2000, I'll set aside half of that money to go towards funding a tour (we want to tour, no matter what... but this will definitely speed things up!)
	\$3,000	x		New video every week Honestly, I never expected we'd get this far so fast... but, in the event we get to \$3000/video, I suppose I'll have to make room in my schedule to commit to a new video each and every week.
Amanda Palmer	-	-	-	No milestones

4.4.2 Analysis

Milestones although not being mandatory for running a Patreon campaign are used by nine of the 12 creators of the sample. Some use them as a way to improve their equipment so they can deliver better quality material in their campaigns. Some others use them to give prizes / special content to their patrons and others use them for both purposes. Marie Digby for example when reaching her first milestone, \$500 per released piece of content, updated her video equipment by purchasing a new camera, a tripod and lighting equipment. Nataly Dawn when she reaches her unique milestone, \$1,000 per released content, she will buy a guitar and record new video songs using it. Scott Bradley when he reached the \$100 per piece of released content milestone, used part of the money to cover the travel and meal expenses of his guest musicians and when he reached the \$2,000 per piece of released content was able to use half of that money to fund a tour.

On the other hand, Danielle Ate The Sandwich when she reached her \$660 per piece of released content milestone used part of that money to pay a dentist's appointment and in her previous milestone she jumped out of a giant cake party and filmed it for her patrons. Rob Scallon when he reached his first milestone recorded a rock song with all the names of his patrons on it.

These dynamics in which creators justify the need for funding for specific purposes and involve their community in their achievement and development, as ladder steps in the creator's career, can validate what Gerber et al., (2012) argue, that "... funders are motivated to connect and support others in their social network by helping them meet their goals." (Gerber et al., 2012) Going further with this concept, adding the feature that in the Patreon platform milestones / goals are in constant evolution and can be added at any time of the campaign, it can be suggested that because they are not a one-time drop they help to push the ongoing campaign. Thus, patrons more than supporting a creator-specific project are supporting the creator's career as a whole. One example of this is what was exposed on the case of Scott Bradley who used one of his milestones to fund a Tour or Marie Digby who will use one of her milestones to start marketing her next EP.

However, in contrast with the non-subscription-based crowdfunding campaigns these goals are not mandatory and given that the underlying reason why patrons support creators in Patreon is so they can continue creating what patrons enjoy, it is not as crucial as it is for example in a Kickstarter campaign where as Kuppuswamy, V., & Bayus, B. L. (2014) report "... *setting appropriate funding goals is paramount to having a successful project.*" (Kuppuswamy & Bayus, 2014) An example of this is Amanda Palmer who being the biggest earner of the sample has not set milestones in her Patreon campaign or Nataly Dawn that although not having reached her first goal yet is earning more than the MMW.

Furthermore, contrasting between Patreon as a subscription-based crowdfunding and the traditional crowdfunding platforms is that the condition reported by Mollick, E. (2014) in

which as the goal size and the time span of the campaign increases, success is negatively associated (Mollick, 2014). Given that milestones are an extra feature and that the Patreon campaigns are on-going campaigns which have the objective of adding more and more supporters (patrons) while releasing more and more material through time, the concept stressed by Mollick, E (2014) seems to be weak when applied to the Patreon campaign dynamics. However more specific research could be done in this area, analysing the impact of milestones in the subscription-based crowdfunding campaigns.

CHAPTER V: CONCLUSION AND RECOMMENDATIONS

This study has analysed different aspects of Patreon, a subscription based crowdfunding platform. The investigation was based on the campaigns of 12 music creators who being separated into four groups, according to their income through the platform, and having as reference the Monthly Minimum Wage of the USA tried to give an answer to the research question that set out the path of this work. That question was: Can the subscription-based crowdfunding services, in this case in particular the Patreon platform, represent a reasonable and sustainable alternative income stream for music creators in this era?

According to the analysis done, of the 12 music creators used in the sample, nine had a monthly income equal or larger than the Monthly Minimum Wage through their Patreon campaigns. This suggests that it could be possible for music creators to rely on a subscription based crowdfunding campaign as a reasonable and sustainable income stream. However, there are crucial aspects that have to be in place before any given creator could be able to earn some money from such crowdfunding campaigns.

Through this study it has been exposed how important is for creators to release material constantly, at least once a month, given that in this subscription based crowdfunding platform they monetise per piece of released content, thus setting a contrast with traditional crowdfunding dynamics in which creators monetise for funding a future work that is promised to be delivered. It was exposed that this dynamic of constant delivery of material can have a positive effect in creators given that the constant online validation can help build their self-esteem pushing them to expand their capabilities. In addition, it was also exposed that due to the fact that subscription based crowdfunding campaigns involve a frequent interaction between creators and patrons, the risk of fraud can be more easily mitigated than in the traditional crowdfunding campaigns where the interaction between creators and funders can be more spaced in time and in the case of fraud it could take longer before identifying it.

On the other hand, it was exposed that in the Patreon campaigns analysed in this study the vast majority of the pledges given by patrons to creators each time they released content were small amounts of money, ranging between \$1 to \$10 where \$1 and \$3 were the most popular. These pledges for rewards did not involve the delivery of any physical good or the sharing of profits in return but access to a closer interaction between patrons and creators which seems to be enough motivation to financially support creators with small amounts of money. In addition, it was also exposed that creators are motivated to run these crowdfunding campaigns to engage in a direct communication and relationship with their community that could extend beyond the moment of transaction.

Looking into the role of social networks in subscription based crowdfunding campaigns, it was exposed how important it is to have a robust presence in one or some of the most popular social networks given that it is in those networks where the ties between creators and their community are built. These ties are the ones that potentially will convert fans into financial supporters (patrons) and thus will enable creators to start earning money from their campaigns. In addition, it was also reported that given that crowdfunding campaigns and social networks are so linked together, the same campaign could help to expand the awareness of the creators project suggesting that each new supporter evidences the spreading awareness of the project in the social networks.

Lastly, it was exposed how the goal / milestones feature of the Patreon campaigns, without being a mandatory feature for the development of the campaign, could help to push it by setting steps in the development of the creators career, giving more specific purpose to the funding of creators projects and directly involving the community in their achievement.

As it has been stated before in this work, subscription based crowdfunding platforms are a new variation, therefore literature about this specific crowdfunding method, as far as I am concerned, is not available yet. The present study was based on literature of traditional crowdfunding campaigns which is a topic that has been more deeply explored.

Thus, when correlating the traditional crowdfunding literature to the subscription based crowdfunding platform dynamics many new questions to investigate opened up. These questions will be exposed below.

How could the “herding effect”, that has been reported in the traditional crowdfunding campaigns of having an impact in its positive development, be related to the goals / milestones dynamic in subscription based crowdfunding platforms such as Patreon?

Does being featured by the platform (in the front webpage, through a newsletter, or in the platforms social networks, etc.) can be associated with success in the subscription based crowdfunding campaigns as it is reported to be the case in traditional crowdfunding?

As it was exposed, interaction between patrons and creators in the Patreon platform is paramount, however the different dynamics of such interaction can be deeply explored and correlated with their impact in the successful development of the campaign.

How geography plays a role in the successful development of a Patreon like campaign. The present study was based on projects located in the USA, do projects based in other countries, linked to different cultures and economies report the same characteristics?

Can the framing of the funding request affect the development of a Patreon like campaign? Does the way in which creators communicate with their supporters has an effect?

What are the signals of a good quality subscription based crowdfunding campaign, and up to what extent does the quality of the campaign has an effect on its development?

The Patreon platform has another mechanic of funding. It is called “monthly” campaign in which patrons subscribe to their favourite creators and give their pledge every month. It is not linked to the releasing of material. When this research was being carried out that mechanic was not very popular within the music creators, however research can be done about it as it could represent a good option for certain kinds of creators.

Overall, this work presented an initial analysis about an alternative monetisation model that was born responding to the need of having new alternatives for monetising a good that is heavily consumed but poorly rewarded. Technological development while breaking up the structure of the music business also reshapes it and the blooming of these alternatives are manifestations of it. As it was stressed above more research in this topic has to be done to understand the real implications of these new and disrupting ways of funding creative careers and to see if they can represent real solutions as means of monetisation in the long term.

So far, this kind of dynamics seem to be what some researchers have foreseen when they have done the exercise of imagining a future for the music business. As a matter of closure for the present work, words stated in the briefing book of the Rethink Music Conference 2011 will be used, given that it can be considered to match the spirit of this study.

The briefing book stresses concepts like the fact that fans could pay more than they have to when given the option rather than being forced, that it is critical to build a collaborative relationship with fans, that simply putting a static website up with a payment option is not what the practice is about but that extensive engagement, trust, and reciprocity in the treatment is demanded from artists (Book, 2011). Moreover the book closes the section with a paragraph that although written in 2011 can be considered to have a powerful match with today's crowdfunding platforms campaign scenario:

“While these experiments are generally new, what little systematic evidence there is suggests that these systems do elicit substantial levels of contribution. They will not make an artist with a small following wealthy, any more than the CD-sales-based system did.”

... *“...they appear, at present, to provide an important component of the overall strategy that artists can adopt to make a living by making the music they love.”* (Book, 2011)

Appendix A

Charts

Chart of the calculation of the Monthly

Minimum Wage

	State	Basic Minimum Rate (per hour)	Not included
1	Alaska	\$8.75	
2	Arizona	\$8.05	
3	Arkansas	\$7.50	
4	California	\$9.00	
5	Colorado	\$8.23	
6	Commonwealth of the Northern Mariana Islands	\$6.05	
7	Connecticut	\$9.15	
8	Delaware	\$7.75	
9	District of Columbia	\$9.50	
10	Florida	\$8.05	
11	Georgia	\$5.15	
12	Guam	\$8.25	
13	Hawaii	\$7.75	
14	Idaho	\$7.25	
15	Illinois	\$8.25	
16	Indiana	\$7.25	
17	Iowa	\$7.25	
18	Kansas	\$7.25	
19	Kentucky	\$7.25	
20	Louisiana	\$0.00	
21	Maine	\$7.50	
22	Maryland	\$8.00	
23	Massachusetts	\$9.00	
24	Michigan	\$8.15	
25	Minnesota*	\$7.25	2 amounts given (average calcul
26	Missouri	\$7.65	
27	Montana	\$8.05	
28	Nebraska	\$8.00	
29	Nevada*	\$7.75	2 amounts given (average calcul
30	New Hampshire	\$7.25	
			Alabama Mississippi South Carolina Tennessee
			These states did not provide a Basic Minimum Rate

31	New Jersey	\$8.38			
32	New Mexico	\$7.50			
33	New York	\$8.75			
34	North Carolina	\$7.25			
35	North Dakota	\$7.25			
36	Ohio*	\$7.68	2 amounts given (average calcul		
37	Oklahoma*	\$4.63	2 amounts given (average calcul		
38	Oregon	\$9.25			
39	Pennsylvania	\$7.25			
40	Puerto Rico*	\$6.17	2 amounts given (average calcul		
41	Rhode Island	\$9.00			
42	South Dakota	\$8.50			
43	Texas	\$7.25			
44	Utah	\$7.25			
45	Vermont	\$9.15			
46	Virgin Islands*	\$5.78	2 amounts given (average calcul		
47	Virginia	\$7.25			
48	Washington	\$9.47			
49	West Virginia	\$8.00			
50	Wisconsin	\$7.25			
51	Wyoming	\$5.15			
	Total Average	\$7.54			
	Monthly Average (40.39 hours per week x 4 weeks)	\$1,217.78			

Chart of the calculation of the average working

hours per week

	State	Weekly Working Hours	Not Included
1	Alaska	40	These states did not provide a Weekly Working Hours Amount
2	Arkansas	40	
3	California	40	
4	Colorado	40	
5	Connecticut	40	
6	District of Columbia	40	
7	Guam	40	
8	Hawaii	40	
9	Illinois	40	
10	Indiana	40	
11	Kansas	46	
12	Kentucky	40	
13	Maine	40	
14	Maryland	40	
15	Massachusetts	40	
16	Michigan	40	
17	Minnesota	48	
18	Missouri	40	
19	Montana	40	
20	Nevada	40	
21	New Hampshire	40	
22	New Jersey	40	
23	New Mexico	40	
24	New York	40	
25	North Carolina	40	
26	North Dakota	40	
27	Ohio	40	
28	Oregon	40	
29	Pennsylvania	40	
30	Puerto Rico	40	
31	Rhode Island	40	
32	Vermont	40	
33	Virgin Islands	40	
	Alabama		
	Arizona		
	Commonwealth of the Northern Mariana Islands		
	Delaware		
	Florida		
	Georgia		
	Idaho		
	Iowa		
	Louisiana		
	Mississippi		
	Nebraska		
	Oklahoma		
	South Carolina		
	South Dakota		
	Tennessee		
	Texas		
	Utah		
	Virginia		
	Wyoming		

34	Washington	40						
35	West Virginia	40						
36	Wisconsin	40						
	Total Average Hours per Week	40.39						
	Monthly Average (40.39 hours per week x 4 weeks)	162						

	< \$1	\$1+	\$3+	\$5+	\$10+	\$15+	\$20+	\$25+	\$50+	\$75+	\$100+	\$125+	\$150+	\$1000+
Ryan Lerman	2	64	0	20	1	0	0	0	0	1	0	0	0	0
Tina Guo	0	21	6	5	7	4	0	0	1	0	0	0	1	0
Danielle Ate The Sandwich	12	66	47	29	21	0	8	0	0	0	0	0	0	0
Marie Digby	1	48	0	34	19	0	0	25	0	0	0	0	0	0
Brent Black	9	60	0	46	16	0	24	0	0	0	0	0	0	0
Rob Scallon	6	160	36	16	17	0	0	0	0	0	0	0	0	0
Natalie Dawn	12	292	233	0	37	0	0	0	0	0	3	0	0	0
Home Free	40	657	672	162	120	380	0	0	50	30	10	0	0	0
Pentatonix	83	829	984	423	814	0	0	0	50	0	20	0	0	0
Peter Hollens	170	435	254	218	118	85	0	0	0	0	0	9	0	0
Scott Bradley	49	562	139	117	75	0	0	7	8	0	0	0	0	0
Amanda Palmer	53	629	1229	1433	1120	3	4	0	0	0	0	0	0	1
TOTAL	437	3823	3600	2503	2365	472	36	32	109	31	33	9	1	1

Figure 2 Chart

Creator	Patrons	Amount per piece of released content	Average Pledge per patron per release
Ryan Lerman	88	\$262.35	\$2.98
Tina Guo	45	\$396.00	\$8.80
Danielle Ate The Sandwich	183	\$996.85	\$5.45
Marie Digby	121	\$950.00	\$7.85
Brent Black	155	\$1,024.25	\$6.61
Rob Scallon	235	\$557.00	\$2.37
Natalie Dawn	577	\$1,813.83	\$3.14
Home Free	2121	\$16,972.50	\$8.00
Pentatonix	3203	\$19,900.99	\$6.21
Peter Hollens	1289	\$6,737.54	\$5.23
Scott Bradley	957	\$3,429.59	\$3.58
Amanda Palmer	4471	\$30,519.90	\$6.83

Figure 3 Chart

Appendix B

Patreon

Patreon creator
“Home Page”

Home Featured Search

NATALY DAWN IS CREATING

SONGS & VIDEOS

And sometimes cookies. But mostly songs.

Home
73 Creations
150 Activity
580 Patrons

Thanks for your patronage

Edit your Patronage

580 patrons

\$1,837.83

per Song or video

Milestone Goals

Get an electric guitar for goodness sake!

\$2,000 per Song or video

When I reach 2000, I will buy an electric guitar (and use it...a lot)

Contact Nataly

youtube.com/NatalyDawn

@natalydawn

facebook.com/NatalyDawnMusic

About

I am a fulltime musician. Also, I'm the lead singer of Pomplamoose. Also, I have a cat named Mr. Pants and I enjoy cooking in my spare time.

Location

San Francisco, CA, USA

Nataly Dawn is Supporting

Top Patrons See all 580

"Demos, those frail winged creatures; they are the stuff albums are made of." - Probably not Shakespeare

TO THOSE OF YOU WHO LIKE MY MUSIC: I've been writing a lot recently. If you're a fan of my music and you just can't get enough of it, this is a way for you to hear my songs as they're being created. Only my patrons will have access to these demos. However, I'll also be releasing other non-exclusive content (like covers) which will be posted on YouTube. **Please - for goodness sake - do not feel obliged to give me anything in exchange for my songs.** I will continue to create music and videos whether or not you become a patron! So seriously...don't worry about it if you can't or don't want to pledge. If you do want to, I am extremely grateful. But either way, I'm grateful to have you as a fan.

WHY DEMOS? The demos I'm offering you are the unpolished, raw materials that will be the basis for my next album. My hope is that sharing these demos will help me be a more prolific and focused writer. That I will be able to finish many of the songs that would have otherwise been forgotten or set aside. And that in the end, I will have a better idea of which songs to include on the album, based on your insight and constructive feedback.

WHY COVERS? There are a lot of great songs out there. Songs worth playing and revisiting over and over again (or just songs that have lots of views on YouTube). However you choose to "rationalize" it with your "rationality", I believe that covering songs is a great way to improve as an artist while also acquiring new fans. (People who don't know who I am don't know to search for me on YouTube.) While covers aren't my main focus, I enjoy recording them from time to time, and I'm always open to suggestions!

HOW OFTEN? I would like to be releasing two songs every month, and a cooking video every so often. I'd love it to be more than that, but the truth is I just can't churn out material that fast. Especially since I'm also working on **Pomplamoose** right now (the band I'm in with Jack Conte). We'll be releasing an album in March, and we ALSO have a Patreon page.

ANYTHING ELSE I SHOULD KNOW? Why yes, thank you for asking! Patreon is a pretty new platform, and I'm still figuring out the best way to use it. If I do end up making changes to stuff, I'll be sure to consult my patrons first. I can't tell you how much I appreciate your support. Seriously - you guys are incredible, and I'm so so honored to have you as fans.

Pledge \$1.00 or more per Song or video

299 patrons

- Access to my patron only stream
- Downloads of my DEMOS as soon as I've written them.

Pledge \$3.00 or more per Song or video

232 patrons

- Downloads of my DEMOS AND COVERS.
- Access to my patron only stream

Pledge \$10.00 or more per Song or video

38 patrons

- First dibs on concert tickets, and a meet and greet at any show you come to!
- Downloads of my DEMOS AND COVERS
- Access to my patron only stream

Pledge \$100.00 or more per Song or video

3 patrons

- You gotta be CRAVZY!!!!
- Eh-hem.
- Well, I'd probably just want to give you a call and find out what would mean the most to you. No sense in printing t-shirts that say "I'm one crazy-ass Patron" if you're not going to wear it.

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82

Patreon creator
"Creations" tab

Home Featured Search

AMANDA PALMER IS CREATING ART

I am Amanda Fucking Palmer.


Home 2 Creations 671 Activity 4645 Patrons

Thanks for your patronage

Edit your Patronage

4645 patrons

\$31,213.64 per thing



Contact Amanda

youtube.com/amandapalmer

@amandapalmer

facebook.com/amandapalmer

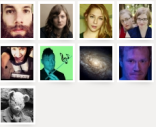
About

I'm a songwriter, performer, book-writer, blog-blogger, love-lover, rule-hater, and maker of Things, connector of dots. I believe in online music being as free as possible, unlocked, shared and spread. I believe that in order for artists to survive and create, their audiences need to step up and directly support them. honor system. no judgment. if you'd like to support me, this is a great place to do it.

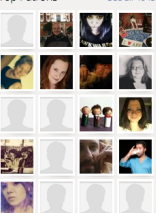
Location


New York, NY, USA

Amanda Palmer is Supporting



Top Patrons See all 4645





long story - THE DRESDEN DOLLS live webcast from rough trade

this is patron-only post. i owe you guys this one, so i'm spending my sunday post-show post-tour recovery afternoon with a nice cappuccino to get this whole goddam story down. like it or not, imma get verbose. it's also really nice to be able to speak freely, here, without this being a public blog. i can say what i'm usually annoying careful around regarding the label stuff and so forth. i can breathe.

and well...hot damn kids, here we go, into the land of patreon experimenting.

i've gotta say, the way this happened is really pretty extraordinary, and blew my mind a bit.


and if you don't mind, i thought i'd share the blow-by-blow with you so you understand how this happened - because many of you may not have been watching on social media or tuned in here as things went down.

Amanda Palmer Apr 19, 2015 at 11:18 pm together in a while as The Dresden Dolls - the last show we played together" See more

View all 148 comments

- Paul Evans** I have the code, get into Vimeo with it OK, but it tells me the file is no longer available to download. Has something gone wrong, or is it me? May 6, 2015 at 9:07 pm Reply
- Jack Charlesworth** The big file downloaded fine for me - maybe too many people grabbing it at once? May 7, 2015 at 2:19 am Reply
- Julie Dedieu** Thank you for the webcast!! May 7, 2015 at 9:59 am Reply
- Blake** As someone who isn't (outwardly) an overly-emotional person, this definitely had me a bit misty. Thank you, Amanda, for writing this. I never had any doubts about supporting you via patreon (i'm an artist myself, i get the 'dollar in the hat' system all too well), but if a doubt did exist, this post would have chased that demon right out. This is why you have the fans that you do. Because you see us and appreciate us, much like we do for you, and for that I am so grateful. I'm so glad we were able to help. You're the fuckin' best. May 12, 2015 at 12:52 am Reply

Write a comment... Post



Bigger On The Inside, by Amanda Palmer

bandcamp.com

Bigger On The Inside by Amanda Palmer, released 09 March 2015 "Bigger On The Inside" Lyrics You'd think i'd shot their children From the way that they are talking And there's no point in responding...

BIGGER ON THE INSIDE - the first Thing is HERE.

hola comrades!

here we are - Thing #1 is so happening.

today you're going to see the new track, "bigger on the inside", up on bandcamp. it's your patronage that makes this possible. for some of you (the \$3+ people) you'll be getting an mp3 to download directly.

it's been so heart-growing seeing all these people tweeting that they wish they could support the patreon but can't. lots of broke teenagers, broke college students, broke whoevers...and here's the point: i've been telling them to please stop apologizing, that they don't need to support the patreon if they can't.

Amanda Palmer Mar 9, 2015 at 7:16 pm c for free with no guilt. See more

View all 406 comments

- Amy Brewer** I downloaded this beauty and attempted to listen to it as background music while doing some research and Amanda's advice is sound. Don't so it! I stopped the music midway, closed my work, and kicked the song back up free of distractions. I had a lovely few moments of mindfulness. Life has felt plenty defeating this year so far, starting graduate school (talk about a beat down), the sudden death of a best friend, and other situations i'd rather keep to myself. This song brings the peace of camaraderie and understanding. The connection means so much! Thank you, Amanda. x Apr 15, 2015 at 4:43 pm Reply
- Star** Wow, just wow. This song fuckin' killed me. It is so very powerful. I am at a loss for words. I think I will have to sit here in the dark and cry for a bit longer. Thank you for sharing it. Apr 18, 2015 at 11:00 am Reply
- Mary** Kind of thankful i only took some of your advice about how to best listen to this song. I'm sitting in a quiet room w/ headphones on and tears are rolling down my face. Knowing what you have shared of your story and Zoe's, i think two glasses of good wine beforehand would have had me hysterically sobbing and my children scared their Mom was losing it. This would not have ended well. :3 This is art made from such a deeply personal and authentic place, i wish somehow your bravery in sharing it with us could offset some of the painful places you had to visit in order to write it. You know - like a crowdsourcing for emotions - every tear we shed listening to this reduces the number of (unhappy) tears you will shed in the future. Should that not be possible, then it is my sincere wish that your writing this beautiful song has helped you heal and find comfort. <3 Apr 23, 2015 at 9:57 pm Reply
- Greame Spowart** Beautiful track, made me cry. Thanks. x Apr 25, 2015 at 2:46 pm Reply
- Reed Hynes** All the feels were had. I am a blubbering mess right now. The cello + ukulele is unreal. Speechless, just beautiful. Keep on fighting. Apr 27, 2015 at 3:37 pm Reply

Write a comment... Post

Patreon E-mail
Reply

##- Please type your reply above this line -##



email: hello@patreon.com |  | 

Your request (36982) has been updated. You can reply to this email.

 **Patreon Team** (Patreon)
May 12, 2:16 PM


Hey there!

Happy Tuesday!! Hope your week is off to a wonderful start!

You're so observant :) Yes, we did take that number off. Some creators felt that it didn't rub the right way, as it was not the correct number (it didn't take monthly maxes into account).

Hope this helps explain :)

Best,
Taryn

 **Djmgirardo**
May 11, 10:09 PM

Hi!

When the artists I support released material it used to be possible to see to see how much money they made on that specific release plus the number of new patrons that supported that specific release. Now I just see the number of new patrons but nothing else.

Did you guys remove that info? why?

Thanks :-)

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